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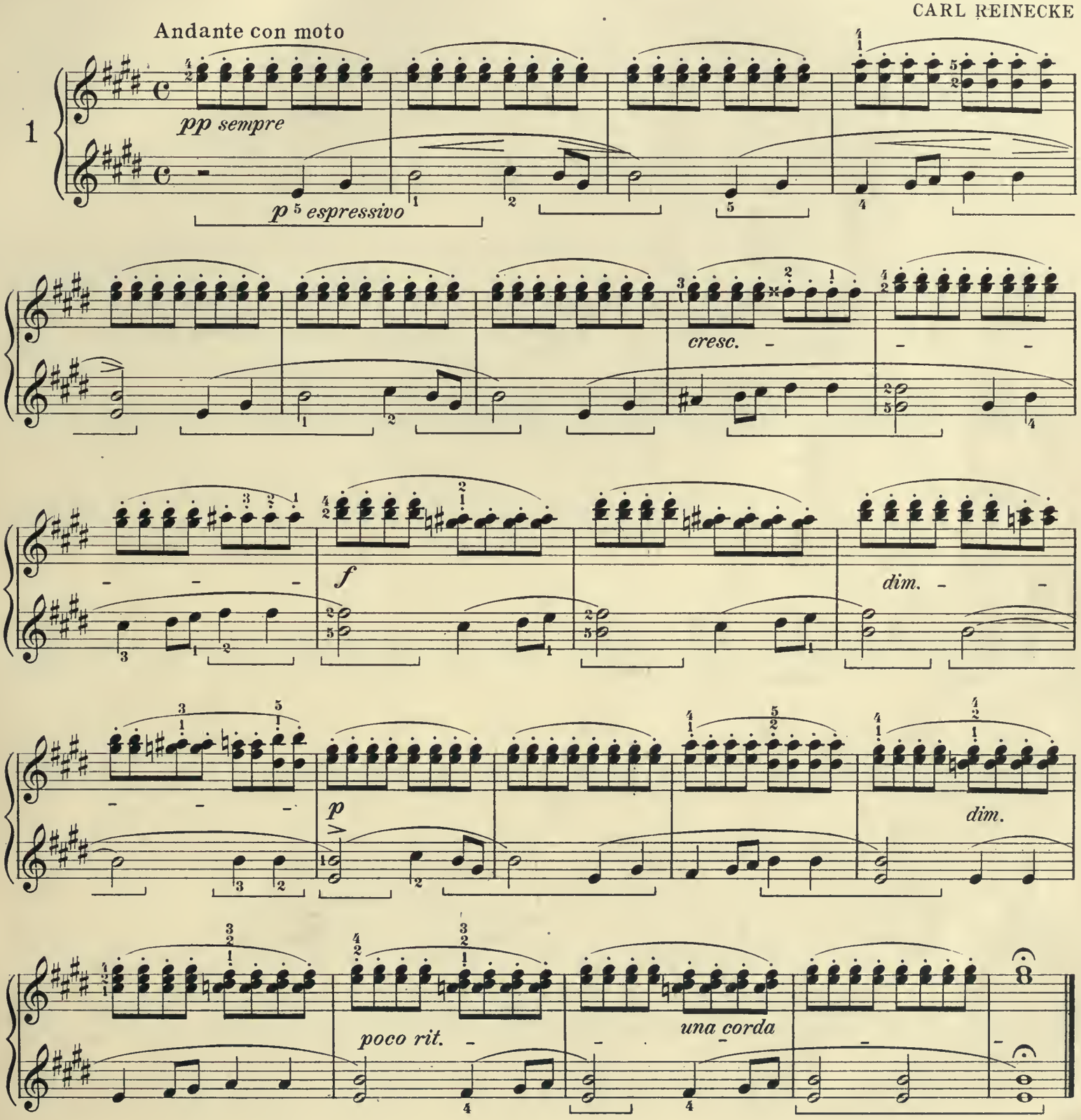
A SCHEHEREZADE STORY

This wonderfully delicate and imaginative composition is worthy of close study. Simple as it is, the atmosphere of its title hovers over all. The right hand, forming as it does a lightly tinted background, must be played very softly throughout, but it must be distinct, never cloudy nor obscure. The melody in the left hand must sing clearly, a solo voice sympathetically accompanied. Oriental dreaminess tinged with splendor characterizes this piece of writing.

CARL REINECKE



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WALTZ

This charming composition, while not difficult, is very effective. The performer will find it entirely free of any conventional idiom; yet its atmosphere is decidedly that of the dance. In the opening measure the fifth on the dominant should ring out clearly, ending lightly and allowing the second measure to enter with the accent on the second beat; measure 3 is similarly accented. Play legato and with regular accents in measures 4 to 8.

In memorizing the first sixteen measures, note that measures 1 to 4 and 9 to 12 are identical. (The measures are numbered for reference.)

In Section II there must be strong contrast between the *f* and *ff* and the *p* measures. In measures 19 and 20 the melodic voice is the bass.

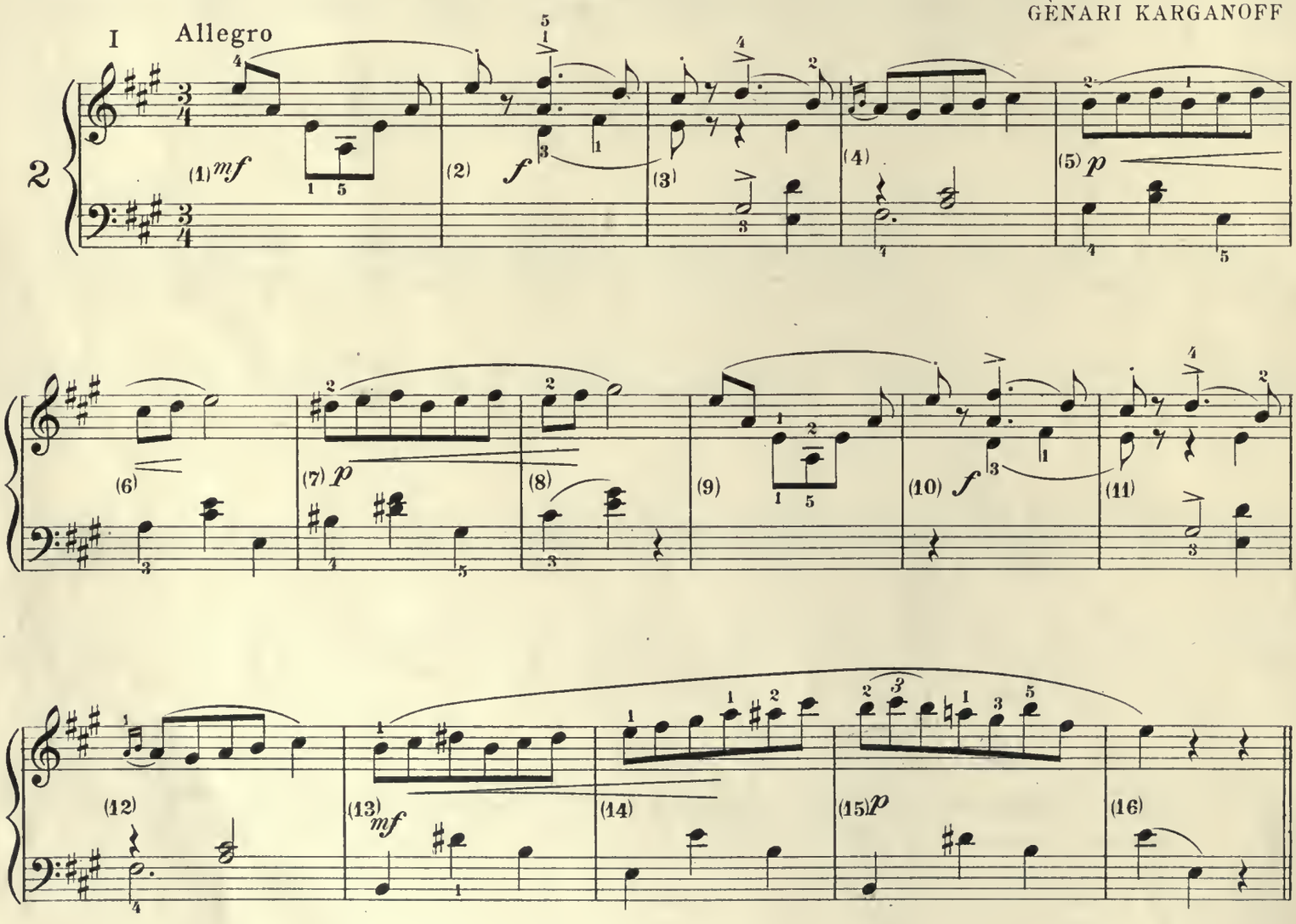
In memorizing Section II, note that measures 17 to 22 are identical with measures 25 to 30, with exception of the final beat in measure 30.

Thus far the form is that of a two phrase Period (Section I) followed by another two phrase Period (Section II).

The Trio in D major is a cantabile melody which must be accompanied very smoothly, the accompaniment motive being divided between the hands. The stems of the note in the accompaniment indicate whether they fall to the right hand or to the left.

Compare Section IV with Section III. The two Sections are separated by two measures which form a melodic conjunction.

GÈNARI KARGANOFF



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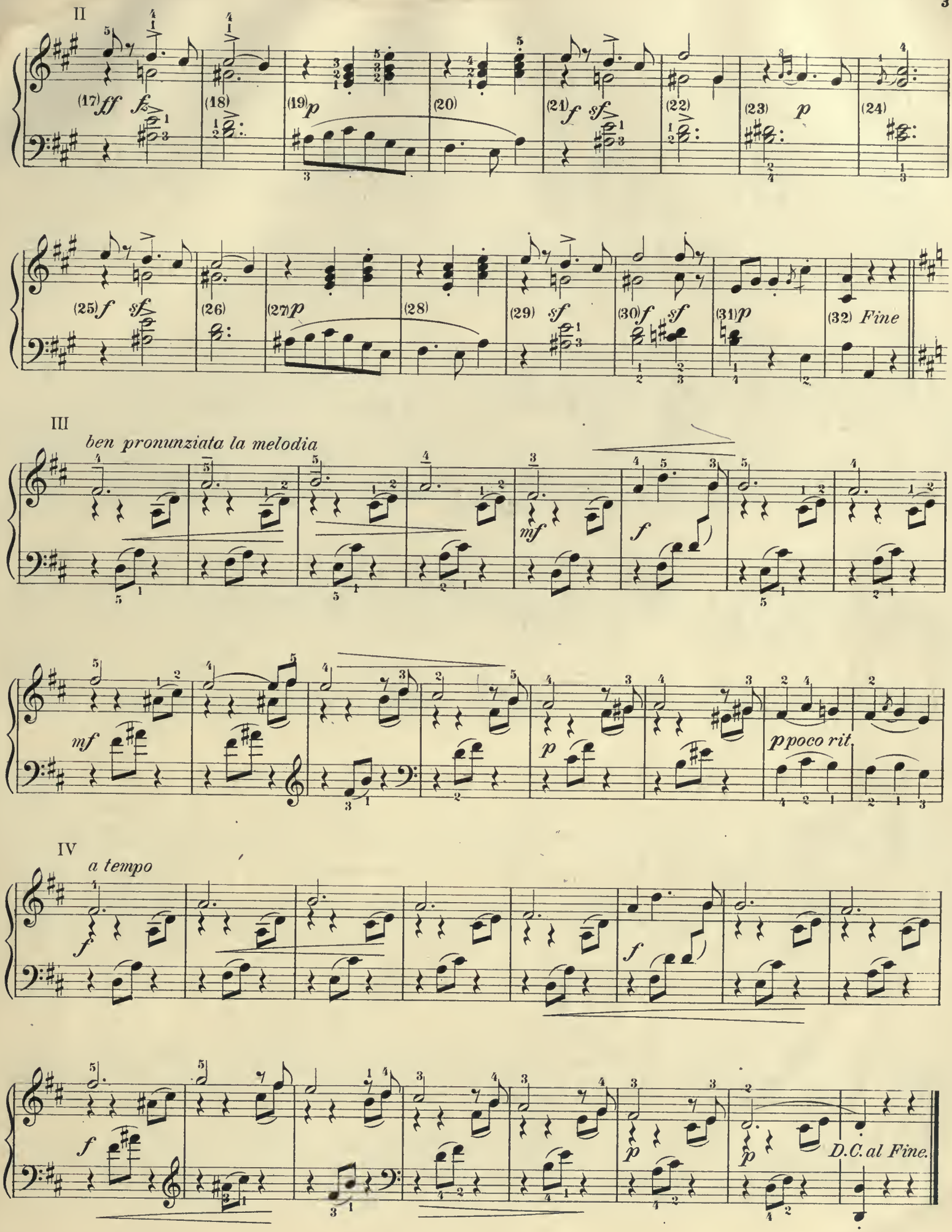
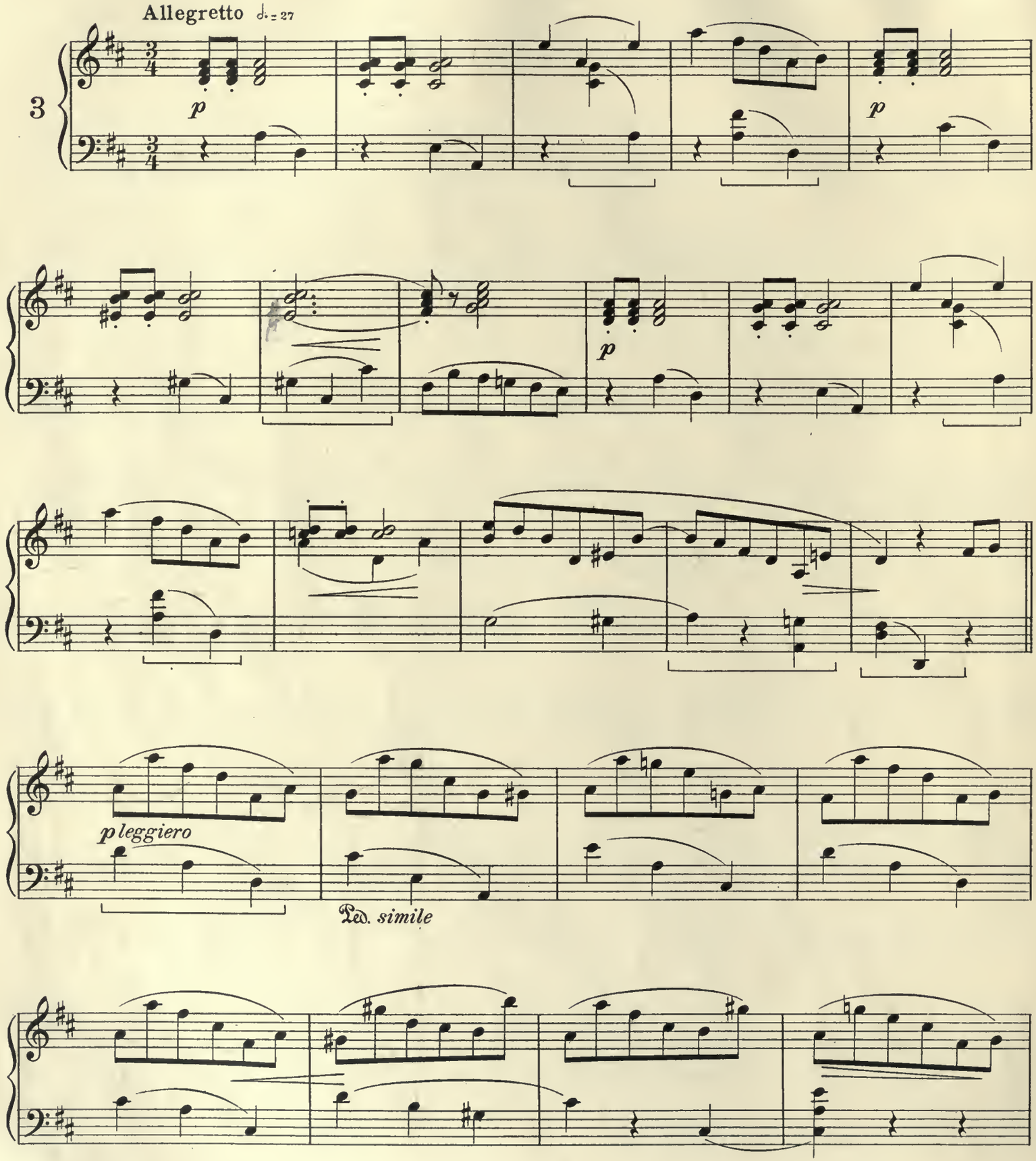

II
(17) ff fz
(18)
(19) p
(20)
(21) f sf
(22)
(23) p
(24)
(25) f sf
(26)
(27) p
(28)
(29) sf
(30) f sf
(31) p
(32) Fine
III
ben pronunziata la melodia
mf
f
mf
p
p poco rit.
IV
a tempo
f
f
f
p
p
D.C. al Fine.

PEASANTS' DANCE

AGATHE BACKER GRÖNDAHL



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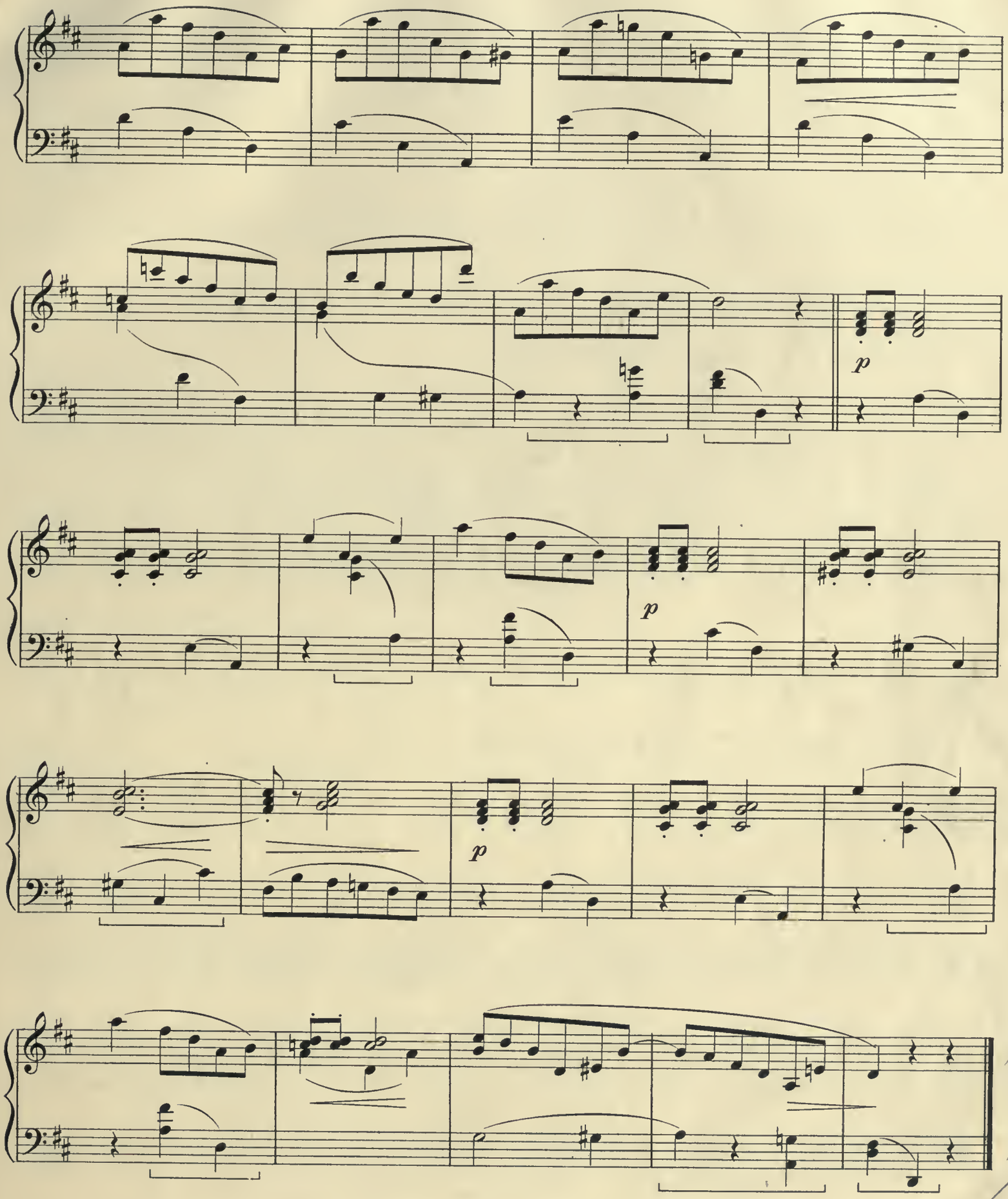

p
p
p

VILLAGE DANCE

Sections I and I[a] are identical save in this, that section I[a] lacks the two opening measures of section I. Begin lightly, playing the opening motively delicately. There is a gradual crescendo culminating in the *f* of the scale passage which leads into the key of the dominant. The empty fifths (measures 3 and 4) must ring out clearly; so, too, the two fourths following.

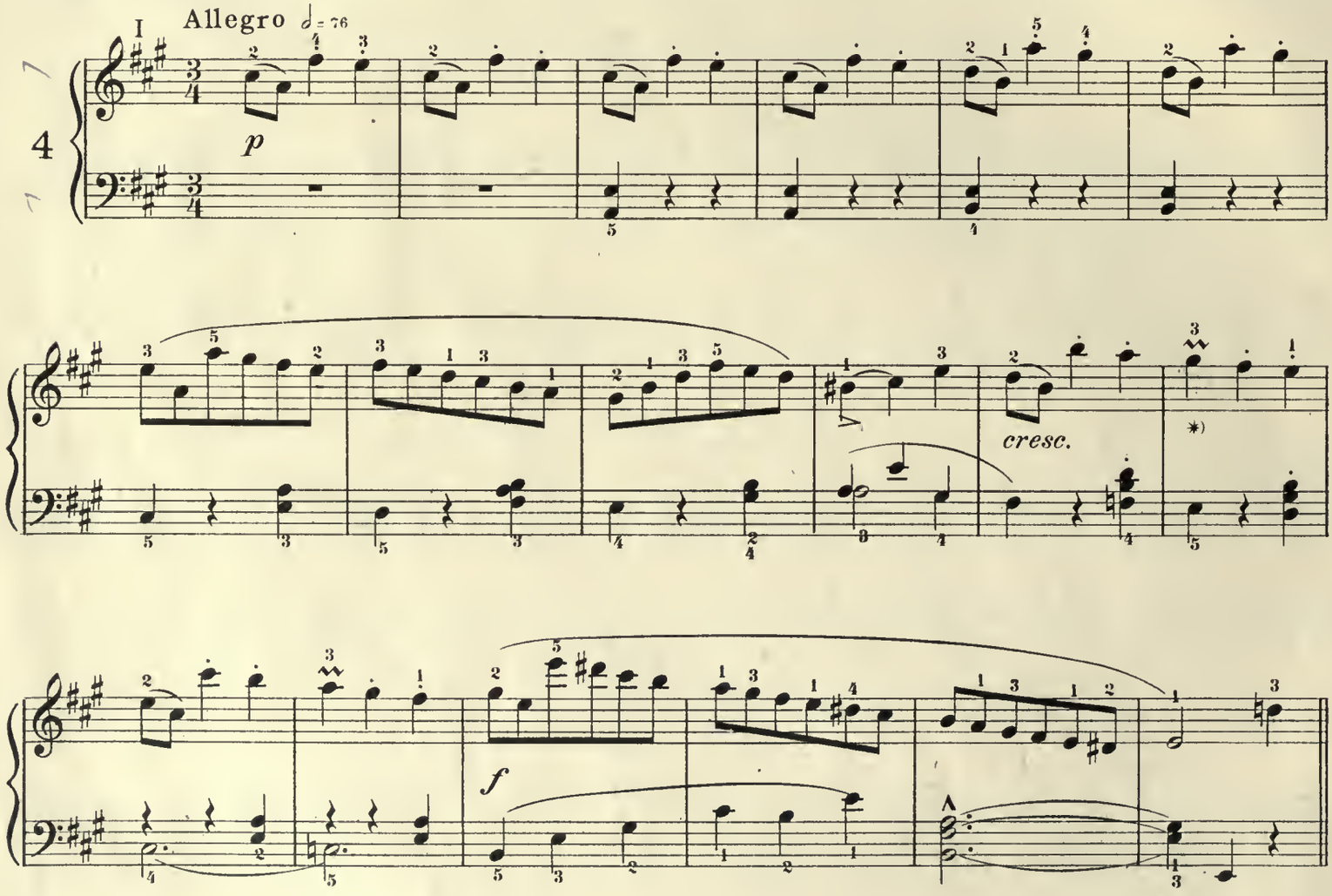
Play the bass alone and note that, particularly from measure ten, it is decidedly an independent part in its progression.

In Section II the original motive is retained: ♫ ♩ ♩ This section is pure two voice writing, each part being equally independent. Practise the hands separately until the accents and staccato are thoroughly understood. The scale passage leads to the return of Section I, which is modified in the four opening bass measures and toward the end so as to establish the Cadence in A major. The entire form is Ternary:

Part I 18 measures (repeated in I[a]).
Part II 20 ,,
Part III Like Part I (modified to end in A major).

Edited and fingered by
HANS LICHTER

JOHN K. PAINE
Op. 26, № 5



*) *The small notes are to be played very rapidly; the accent falls on the principal note. The two small notes precede the entrance of the bass; this embellishment is the mordent.*

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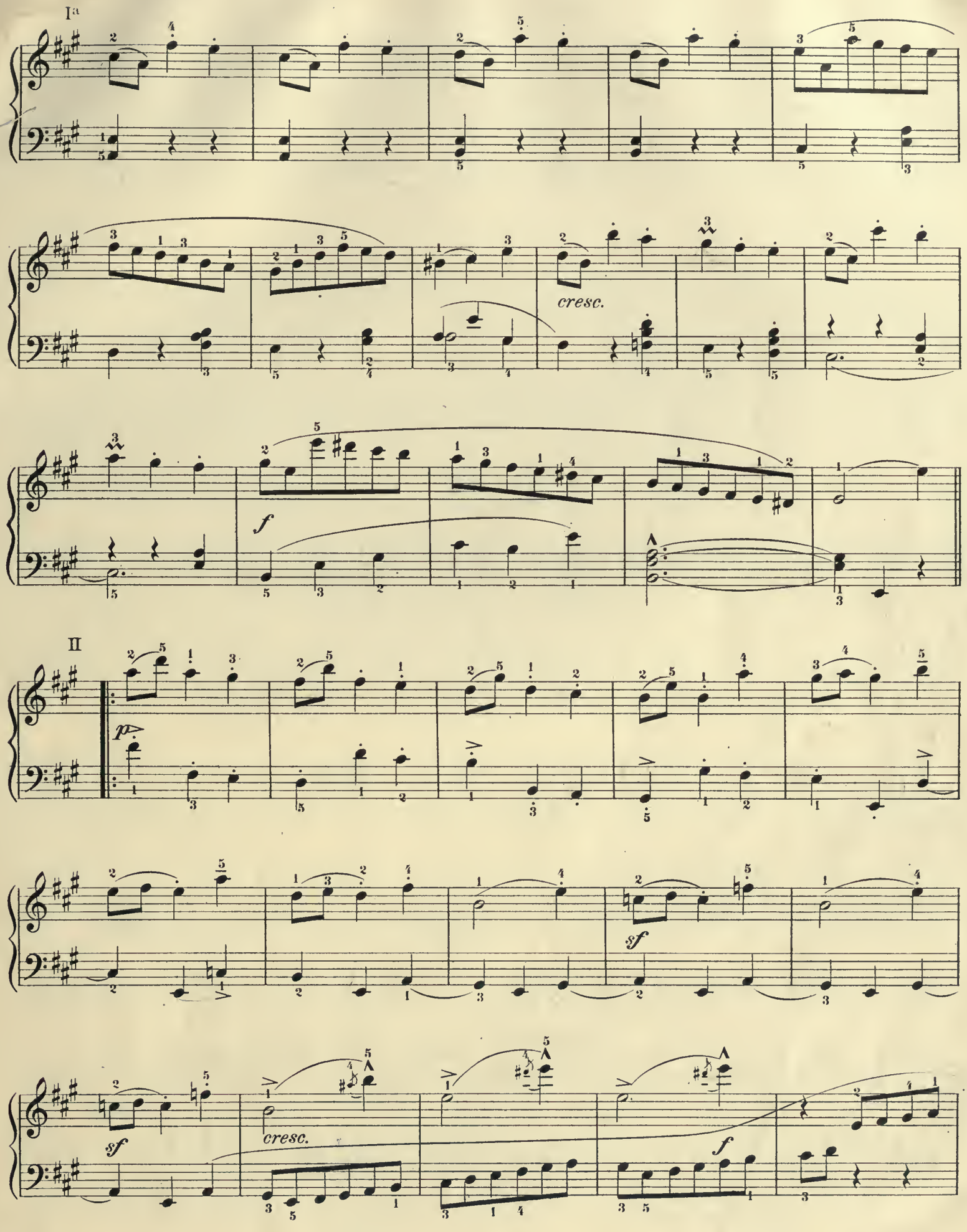
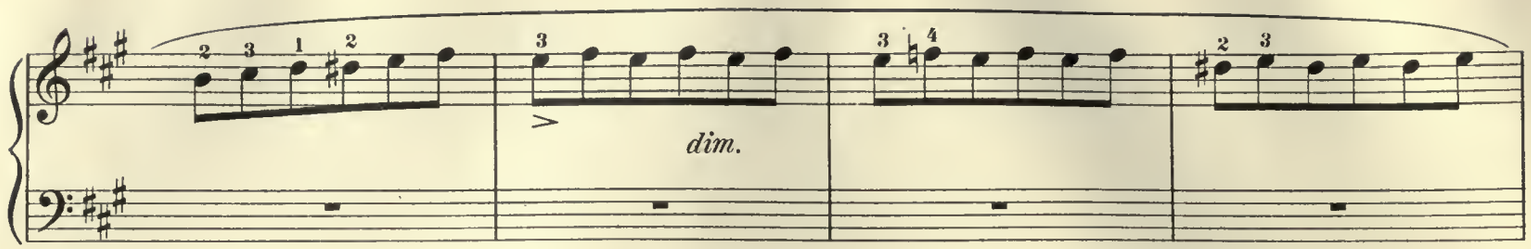
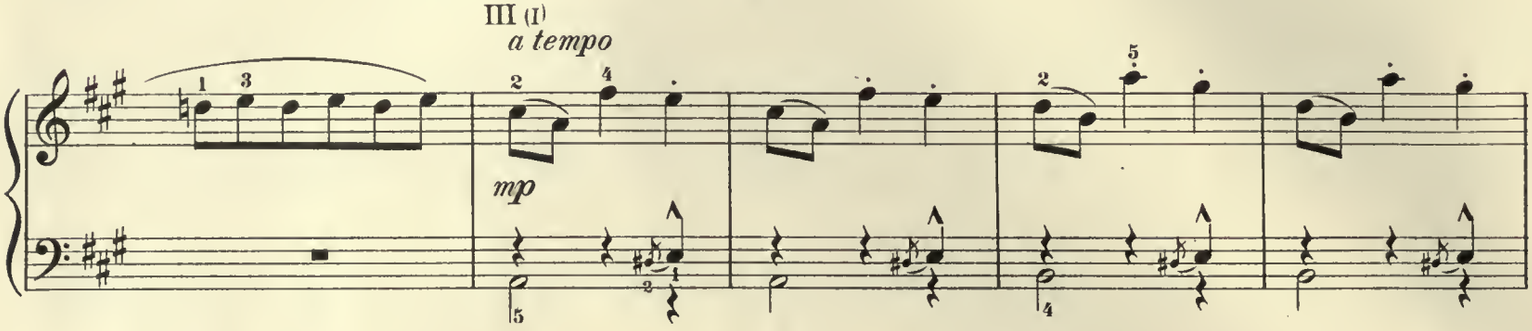
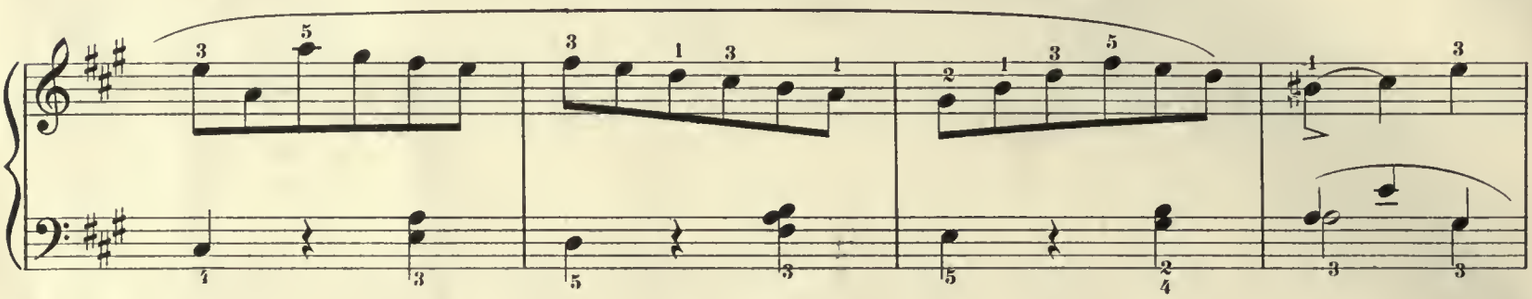
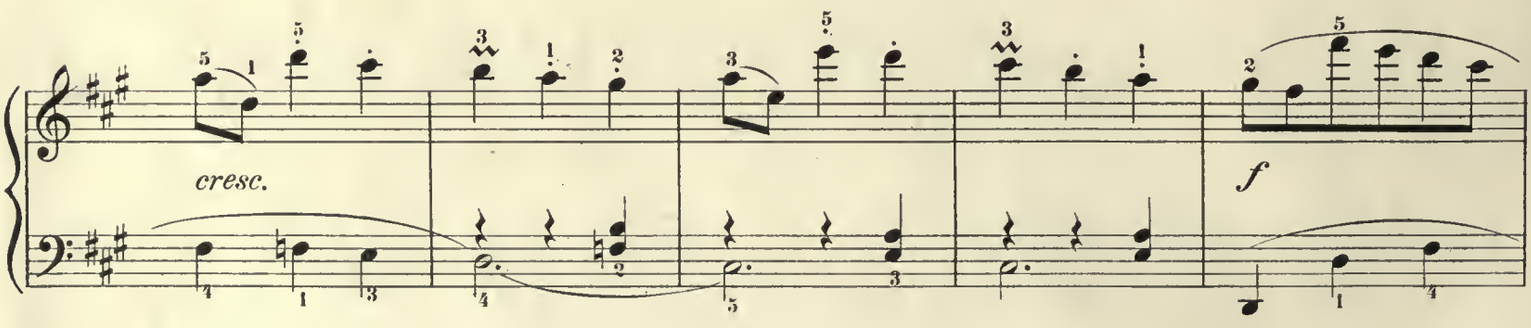

Ia
cresc.
f
II
p
sf
cresc.
sf
f

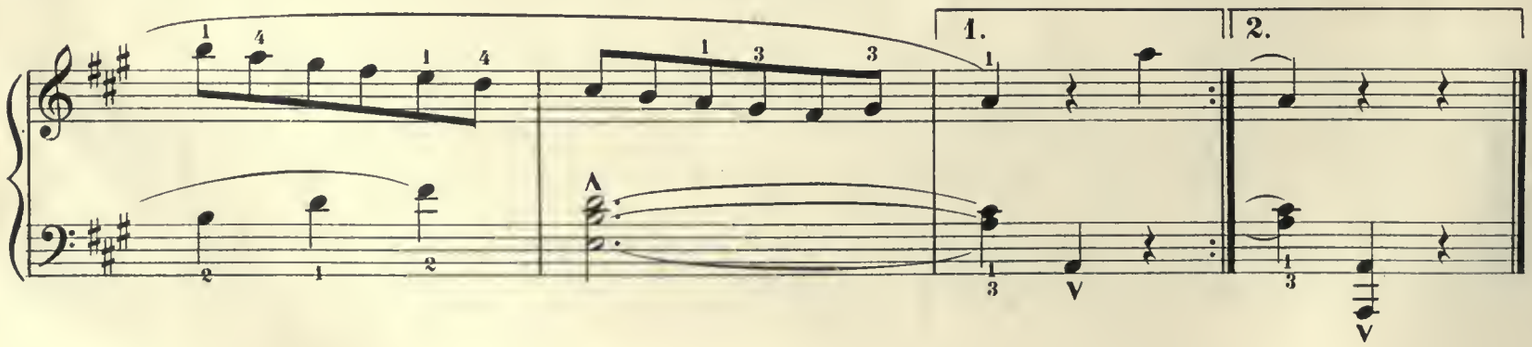


III (I)
a tempo







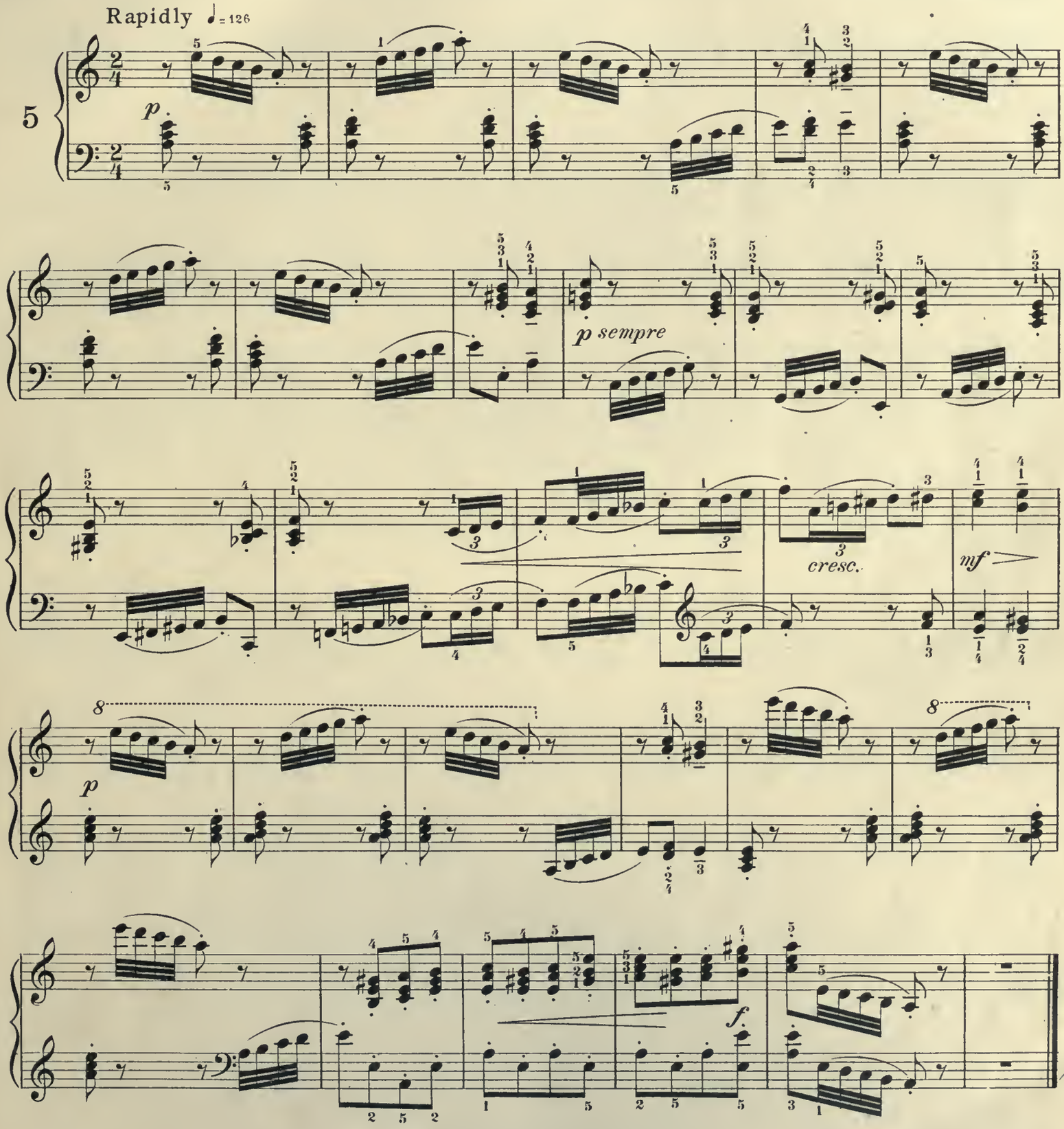


MYSTIC FLIGHT

To be played lightly and mysteriously throughout. Even the *mf* and *f* passages must not be exaggerated in loudness. Speed, clearness, and a mystic atmosphere are required.

The staccato chords in the left hand must be light and crisp; the groups of five tones very clear and with a slight but distinct stress upon the first tone. The chords at the end of each phrase must be kept subdued. A truly artistic composition which, though short, is thoroughly indicative of its title.

HUGO REINHOLD



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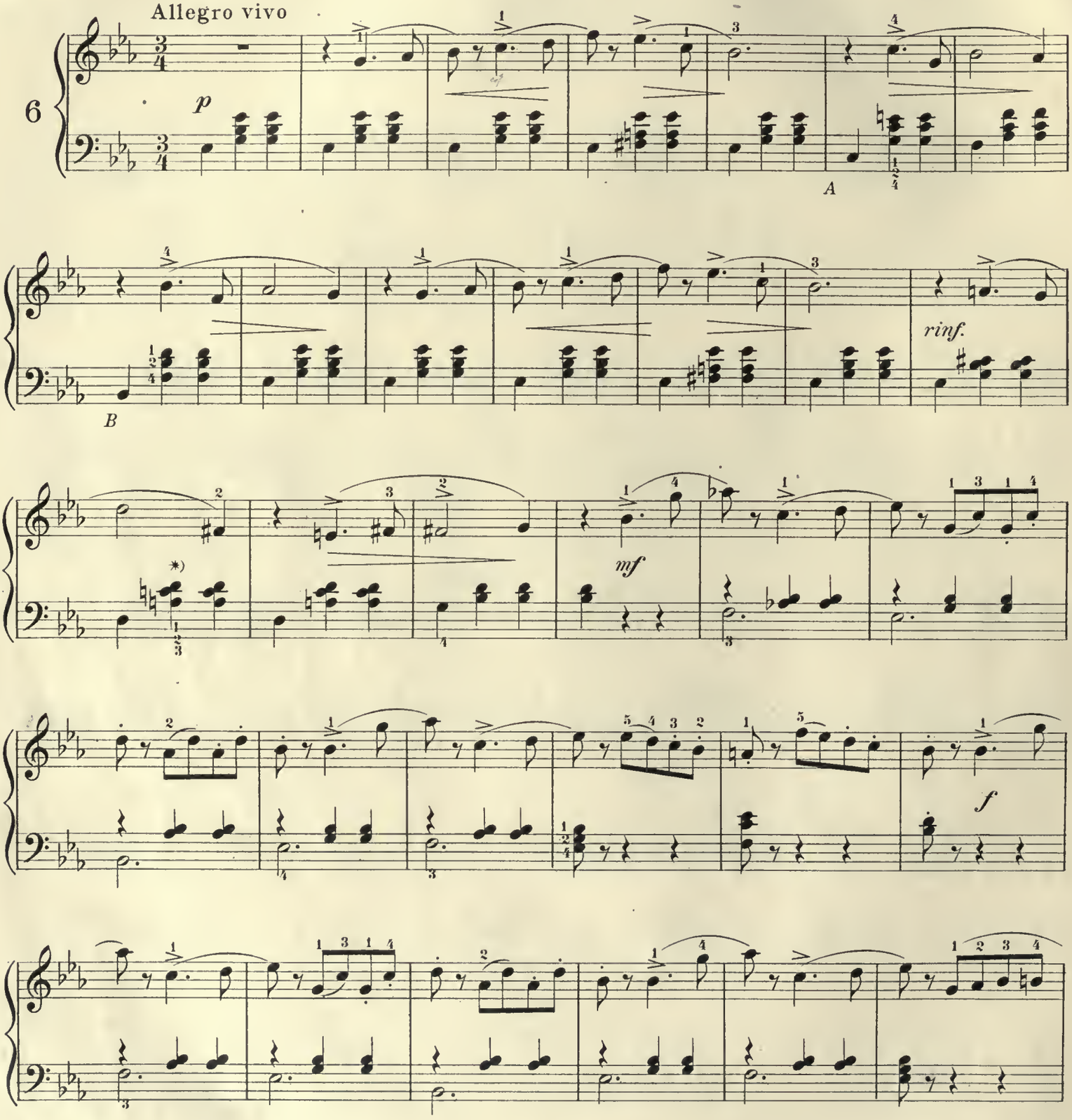
WALTZ

A true "dancing" Waltz. The pulse in the left hand must continue undisturbed. After the Cadence in G minor, the bass must sing as if the part were written for a solo instrument,. a 'Cello for example. Note the specially marked accents throughout.

P. TCHAÏKOVSKY



A - B The bass is significant in these four measures. The chord of C major resolves to F minor; followed by the chord of B flat resolving into Eb major.

**) Play both C and D with the thumb if necessary.*

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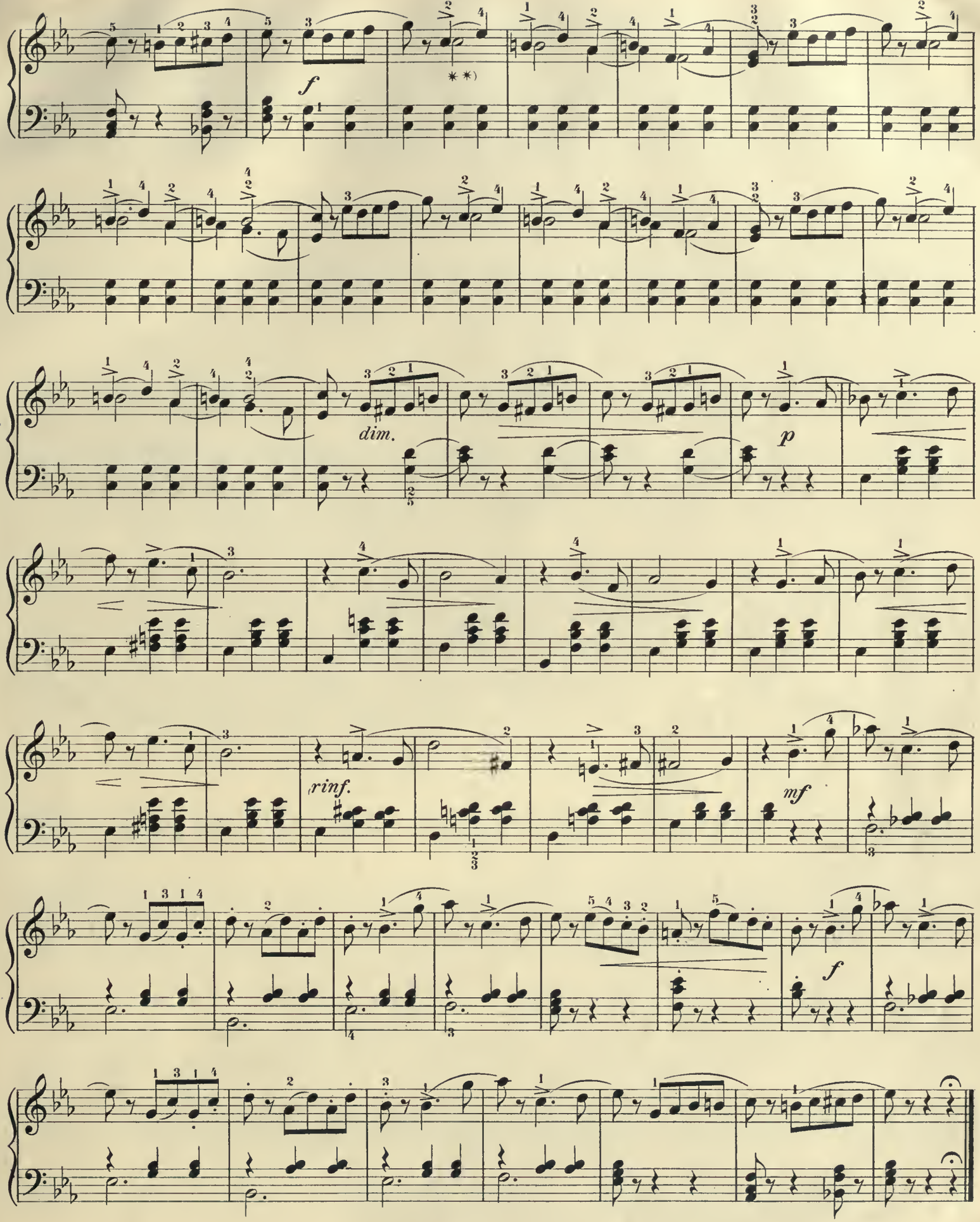


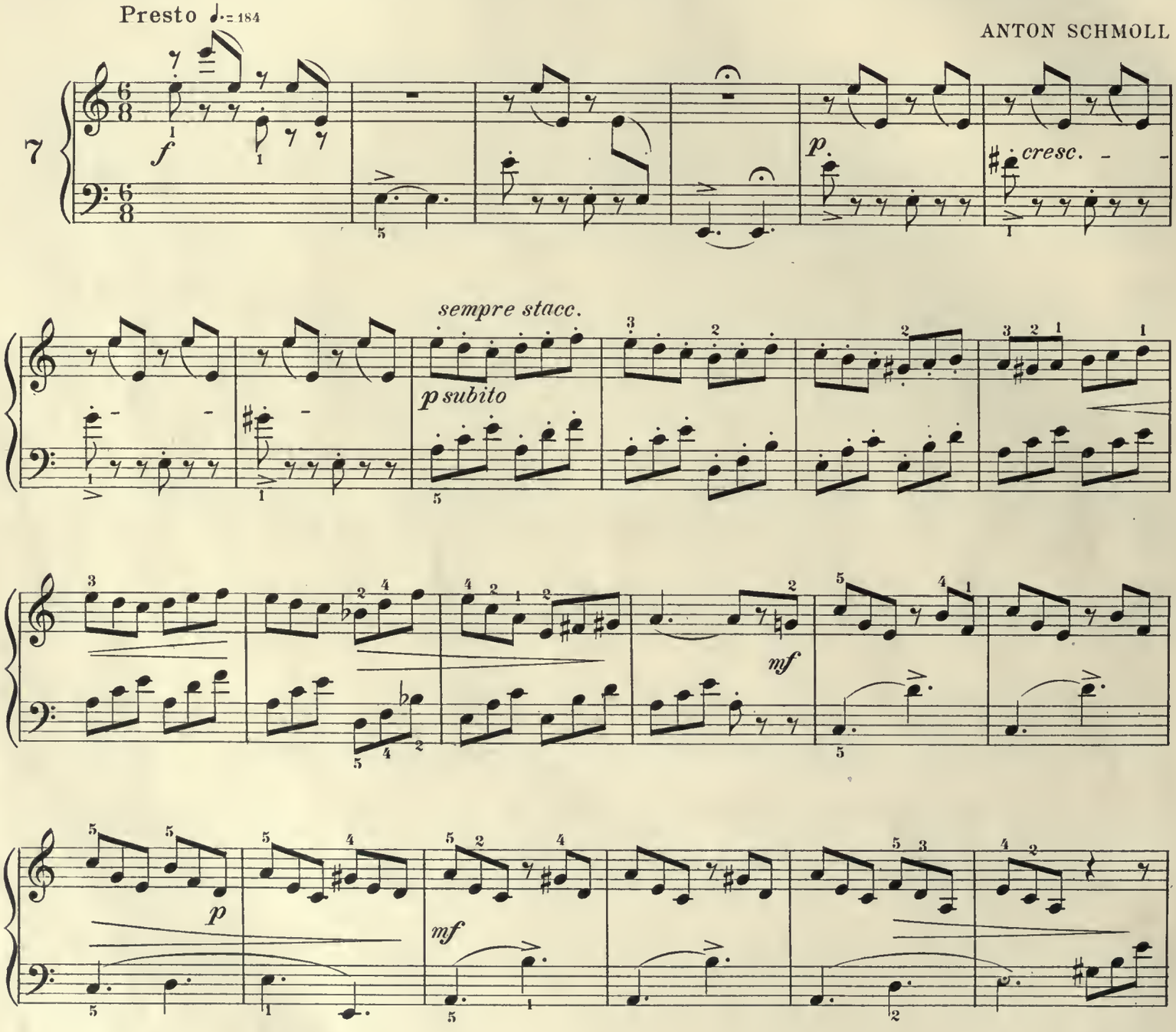
**) *The part in C minor should be played somewhat heavily to the end.*

SALTARELLA *)

Not a difficult piece, so far as concerns hand position and the idioms expressed by the composer. It is a useful and pleasing composition, for this grade, in its brilliancy and its effectiveness; but it must be played at the indicated tempo to produce the effect intended by the composer. Note the direction *sempre staccato;* this applies to this subject alone. Care must be taken with the gradual diminuendo and crescendo. The performer will observe that the bass is, throughout, of much more tonal and thematic importance than a mere accompaniment.

On page 13 the two legato passages must be played with clearness to bring in opposition to the staccato character already manifested in the opening theme. The bass has thematic color, particularly in the legato subject.

This is a good recital number and offers both to teacher and pupil splendid return for the study demanded.



*) *An Italian (and Spanish) dance of quick springing movement. There are two forms: one built upon the rhythm of this group* ♩.♪♩ *the other (of which this composition by Anton Schmoll is an Example) is in the Tarantella style.*

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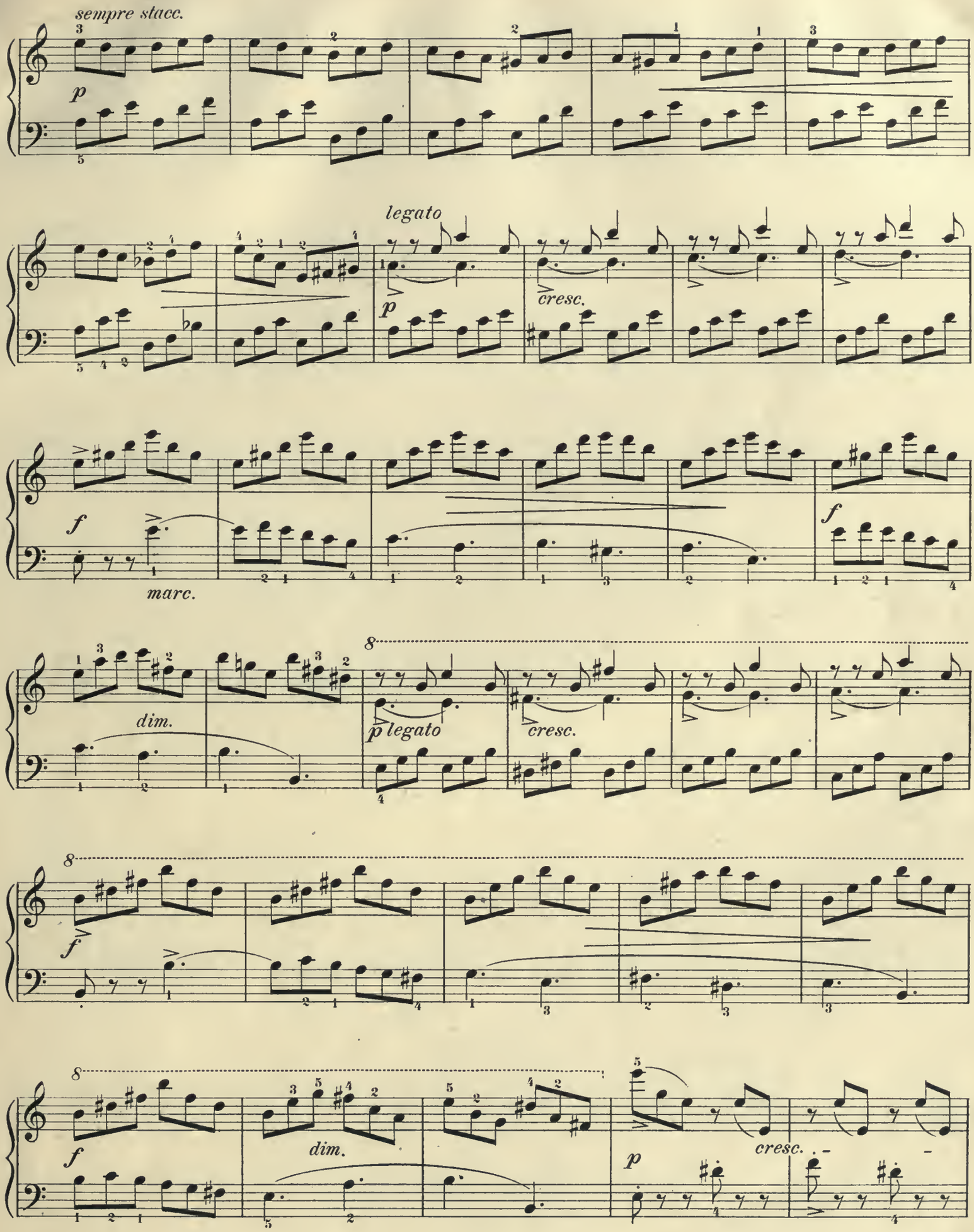
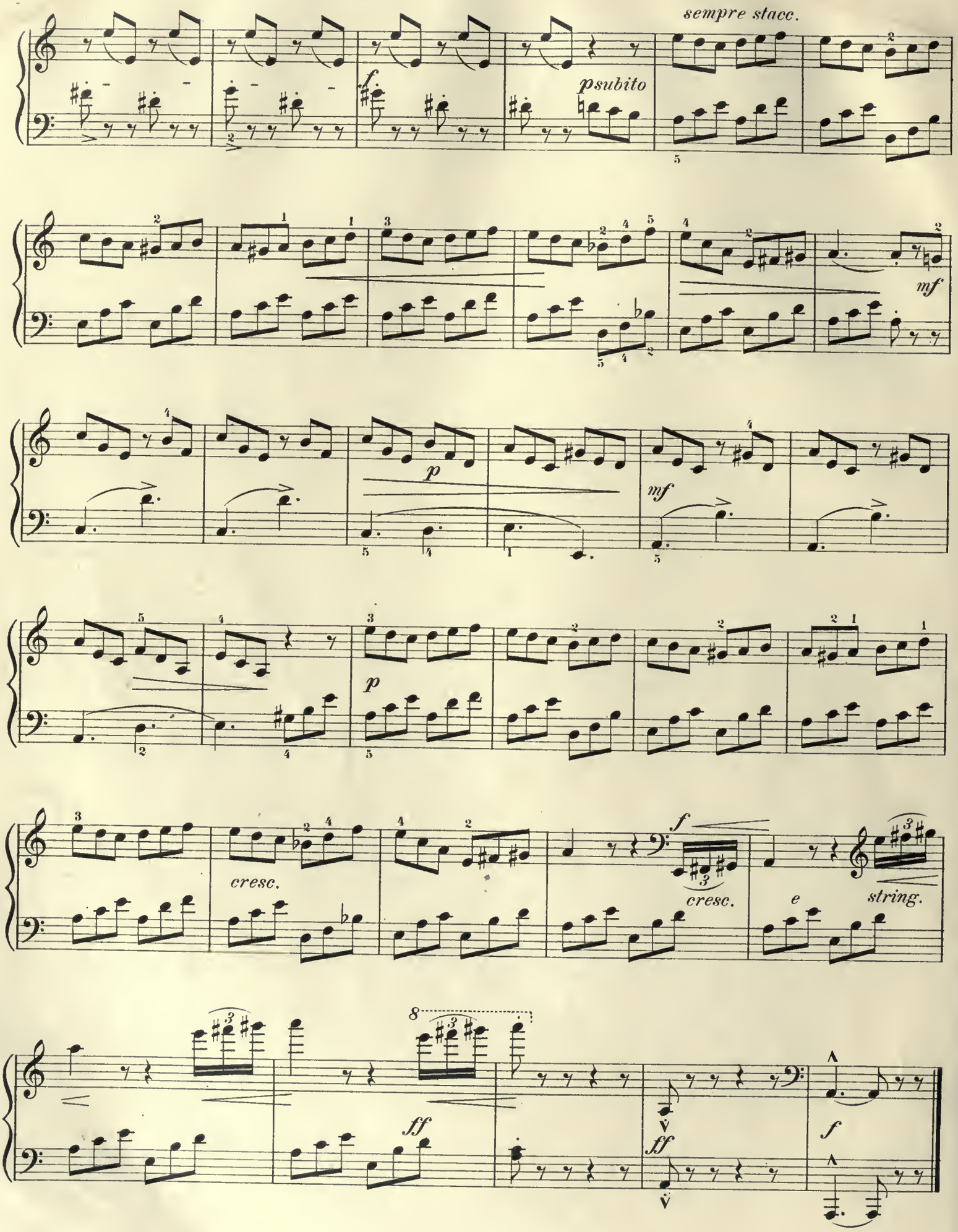

sempre stacc.
p
legato
p
cresc.
f
marc.
f
dim.
p legato
cresc.
f
f
dim.
p
cresc.

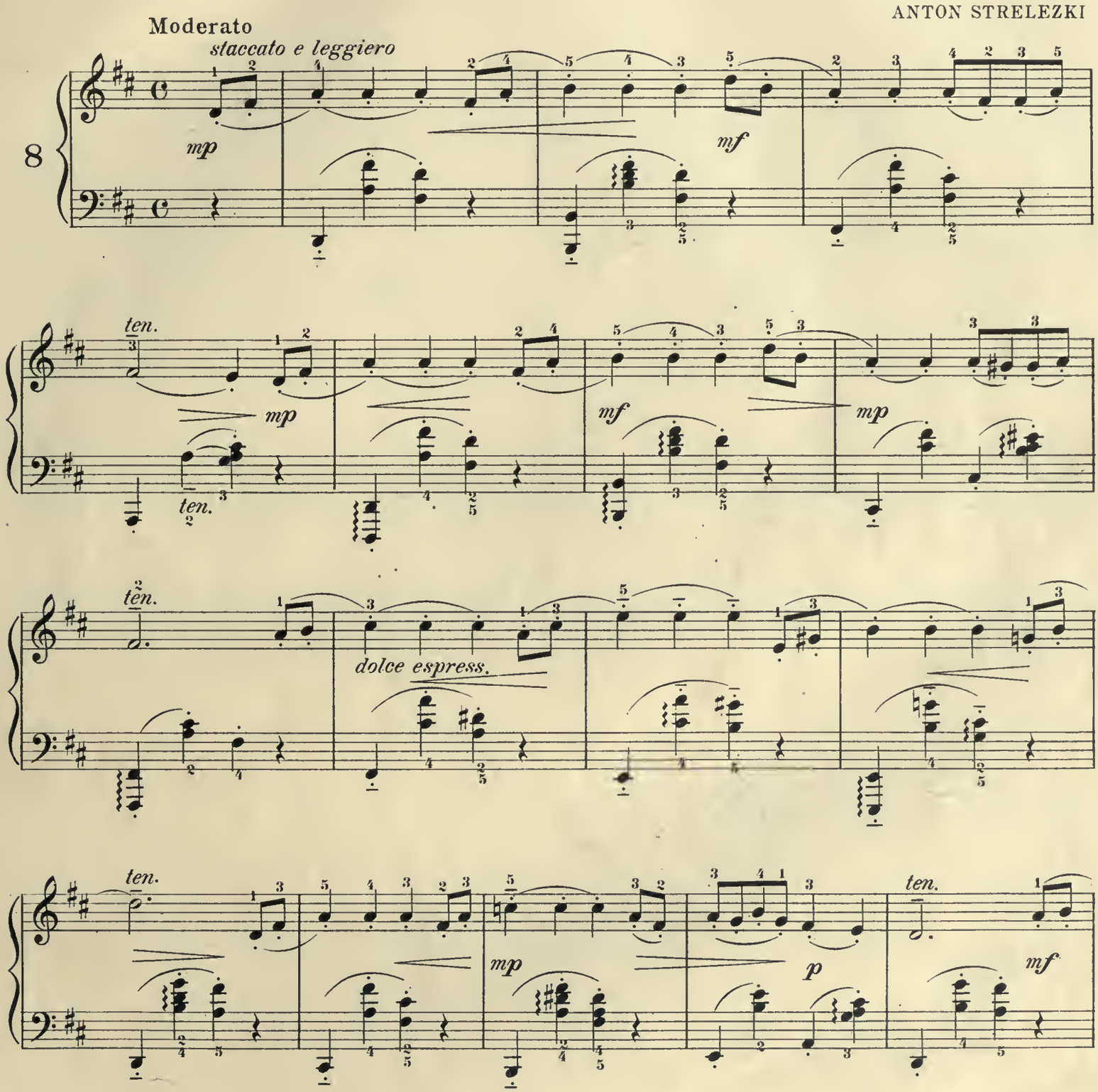

sempre stacc.
f
psubito
mf
p
mf
p
cresc.
f
cresc.
e
string.
8
ff
ff
f

SHADOW DANCE

The right hand is simple throughout. The left hand carries an important melody in every measure like an echo of another melody. The arpeggiated chords are guitar-like and lend much to the character of the composition. This dance is an excellent study in rubato.

Much study should be given to the left hand alone. This composition and the preceding, form an attracted and a well contrasted group for a program. The first modulation is to F sharp minor (eighth measure). If found somewhat difficult at first, this composition may profitably be returned to for finishing later on.

ANTON STRELEZKI



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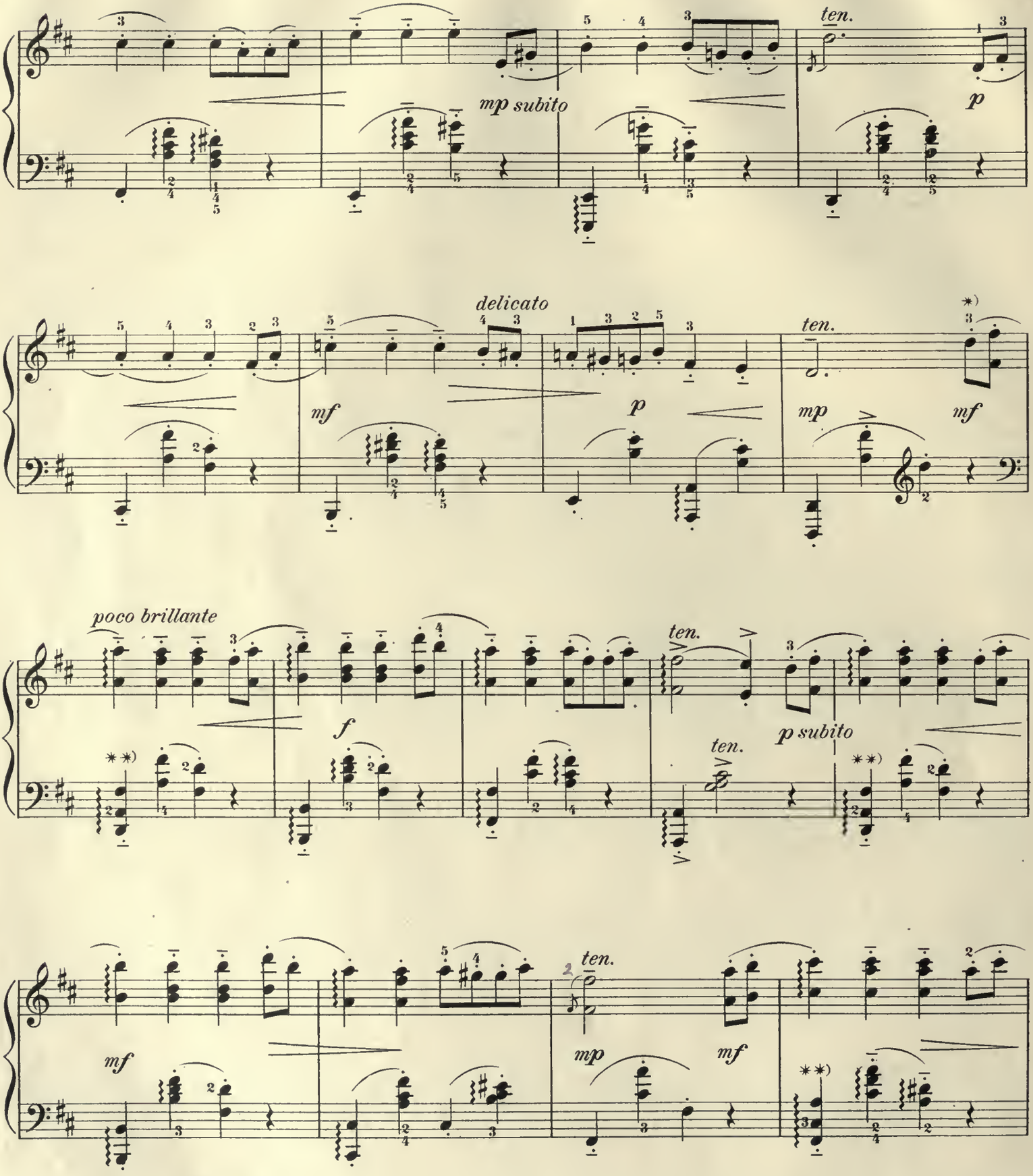
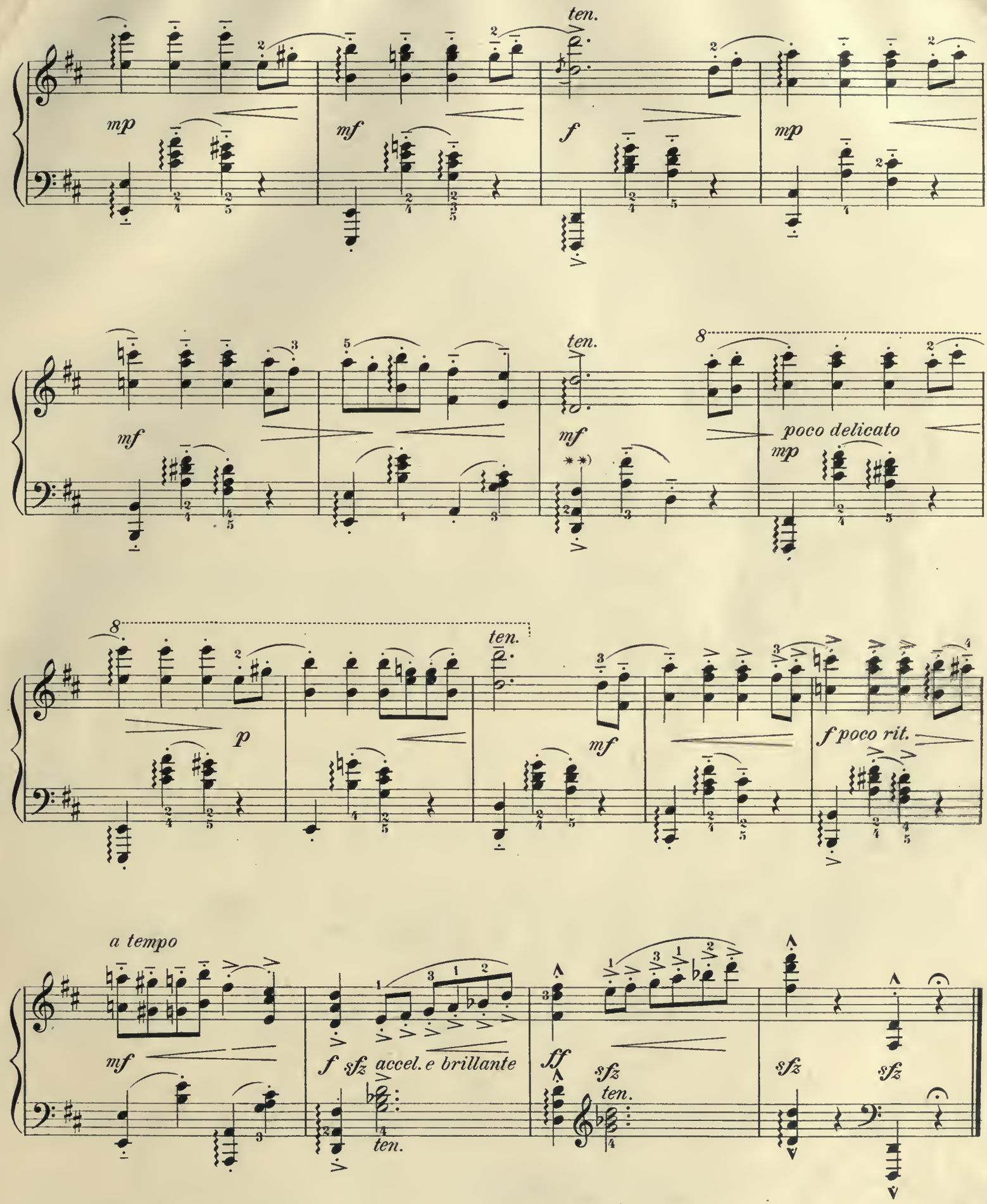


*) *Do not hurry the tempo from this point.*

**) *If the tenth is difficult, play the octave of the lowest tone.*



**) *If the tenth is difficult, play the octave of the lowest tone.*

MENUET DES ENFANTS
(CHILDREN'S MENUET)

This Menuet, of Mozartean character and simplicity, is one of the most effective compositions of its grade of difficulty. The melodic structure in each voice part, the brief imitations, the naturally wrought-out modulations give an unusual charm to its atmosphere. The contrasting legato and semi-staccato must stand well apart; there is no sharply detached staccato required. The part in C major is a regular Ternary. Its three parts are of sixteen measures each, and the first and third parts are identical. This form-plan simplifies the process of memorizing the composition.

So, too, the Trio in F major is similarly a Ternary form, each part being of sixteen measures and Parts I and III identical.

Further, the entire composition is a Compound Ternary; the C major Ternary standing as first and third parts to the F major Ternary. The entire Ternary character may be thus shown:

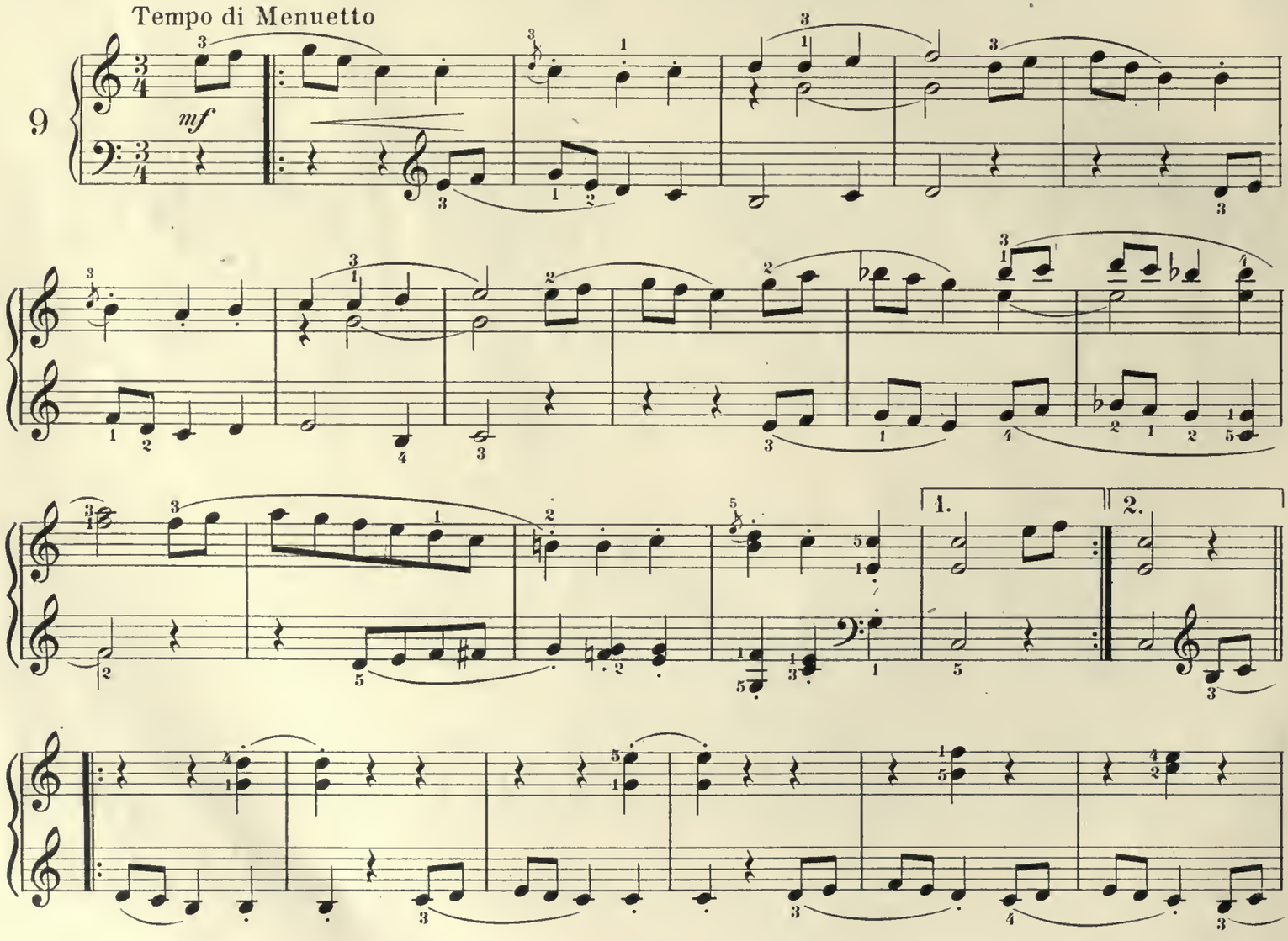
I. C major Ternary
- I. Sixteen measures ending in C.
- II. " " " " G.
- III(I). The first sixteen measures repeated.

II. F major Ternary
- I. Sixteen measures in F major.
- II. " opening in D minor and turning to F major.
- III(I). The first sixteen measures repeated.

III(I). C major Ternary
- I.
- II. } Repeated literally as *D.C.*
- III(I)

JOHN CARVER ALDEN

Tempo di Menuetto



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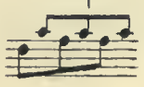
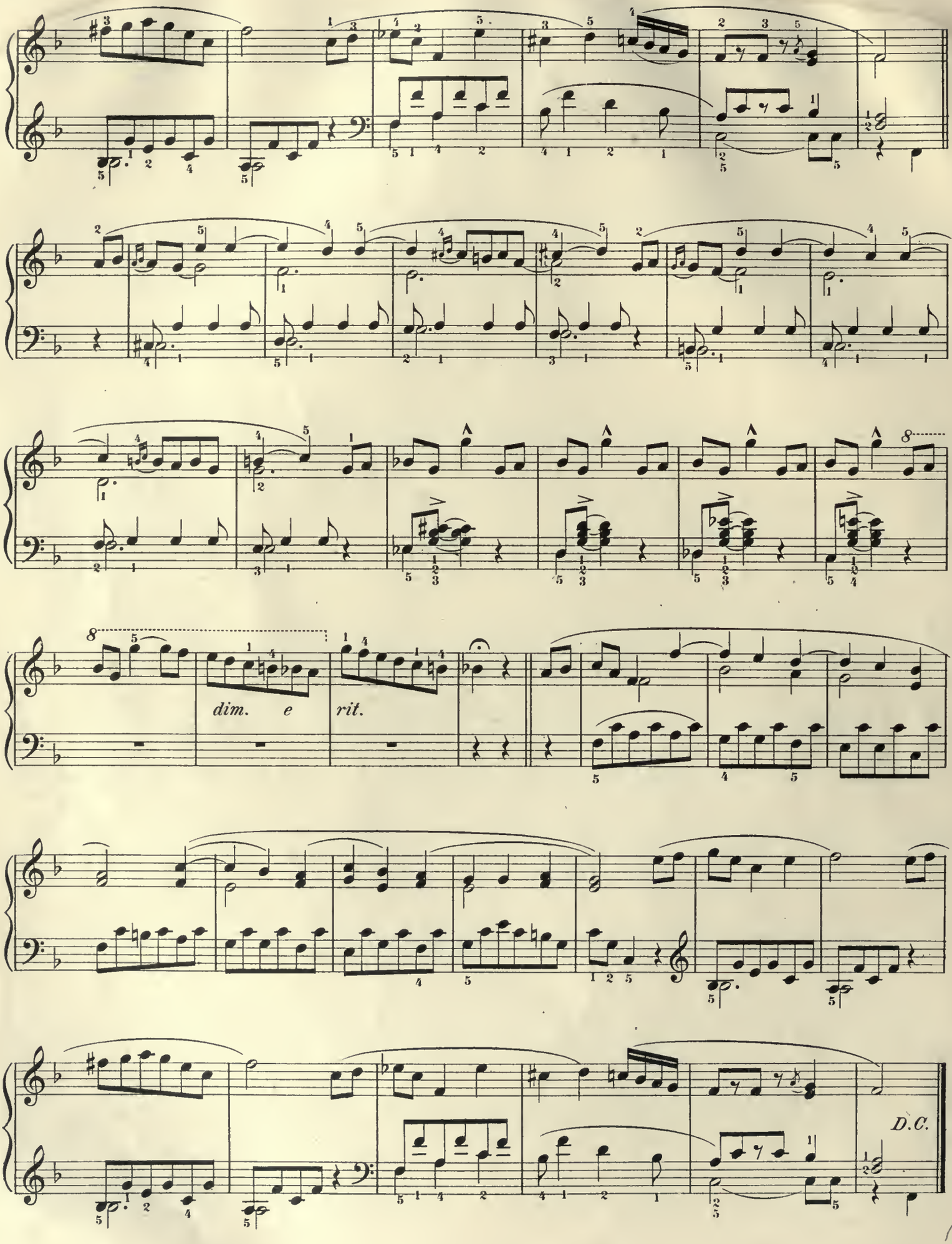
1. 2. Fine.

TRIO *)

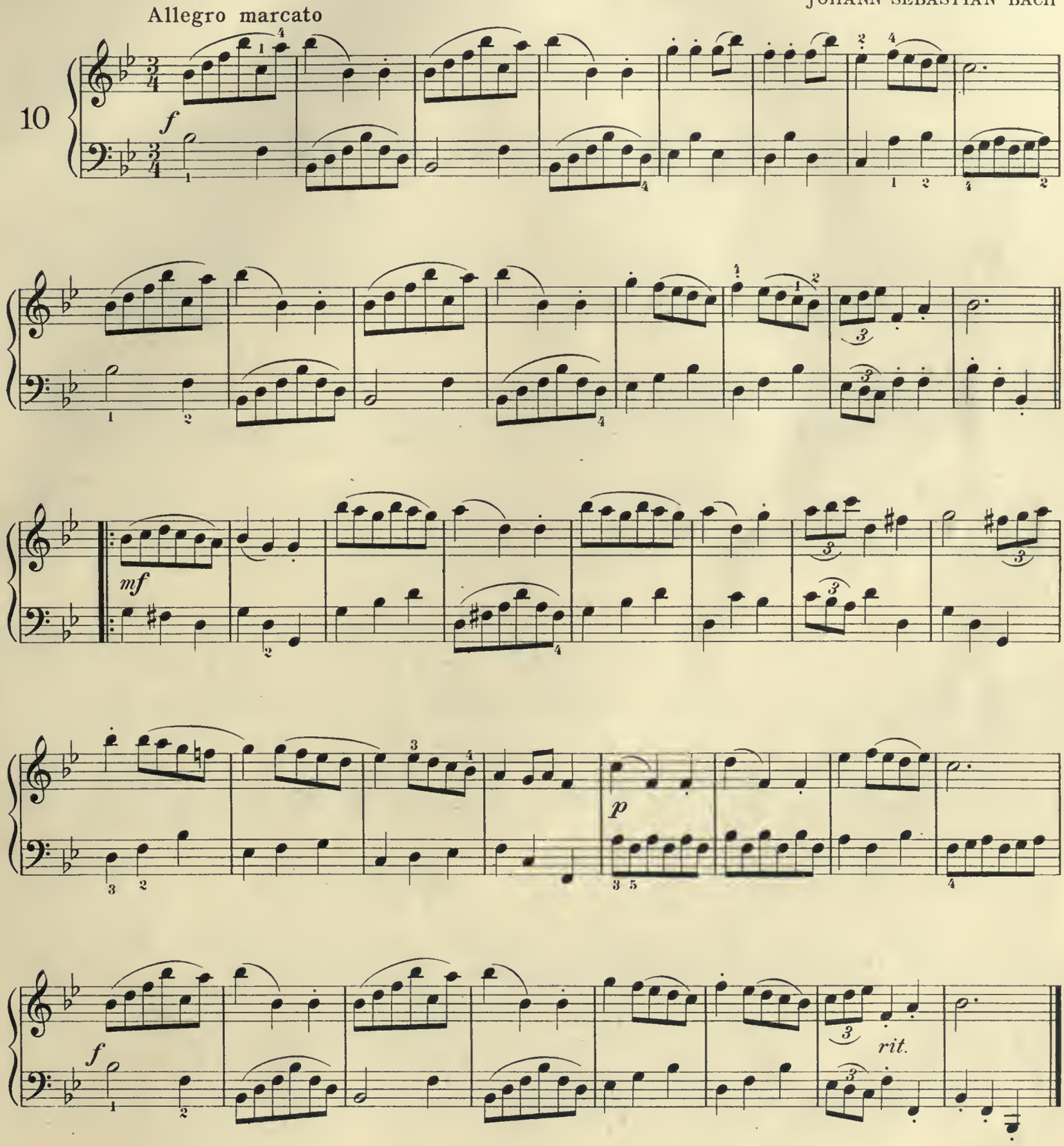
*) *Each voice must be given its melodic value. Even the bass combines melody and accompaniment; thus*  *has some melodic trend in the lower notes.*


dim. e rit.
D.C.

MENUET

This is one of the many compositions written by Johann Sebastian Bach for his wife, Anna Magdalena and forms part of the album which he wrote for and presented to her. The work is simple to understand; yet it demands careful performance, distinct enunciation of the two parts (it is strictly two-voiced throughout) and a well-graduated cadence.

JOHANN SEBASTIAN BACH



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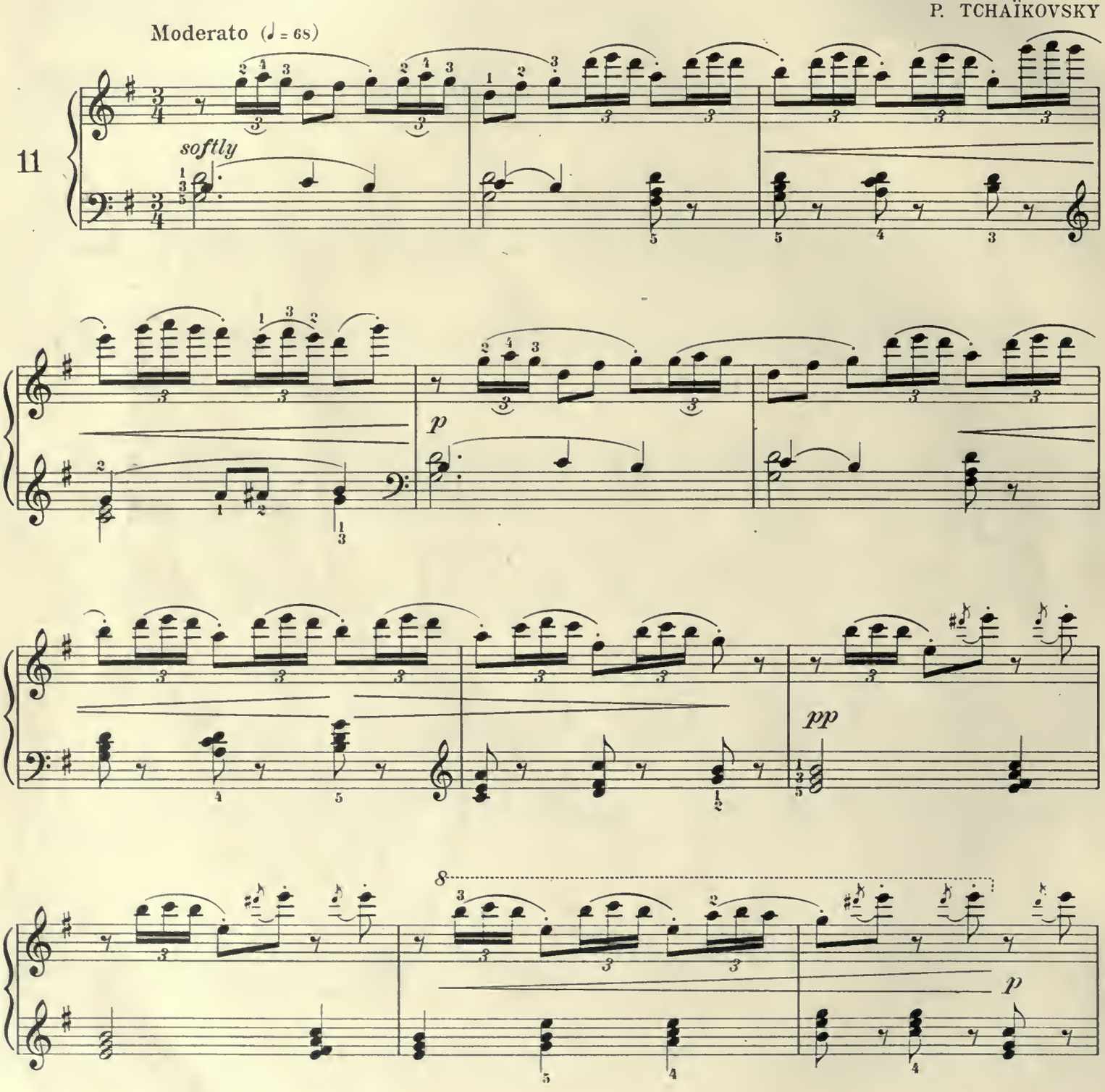
THE SONG OF THE LARK

One of the most charming of the set of pieces by this great Russian composer. No composition of the twenty-four numbers which make up the opus from which this is taken is more deservedly popular. It is delicate to a remote degree; hence it requires well-controlled technic, a clear singing tone, a well sustained (and secondarily singing) accompaniment. The triplets especially must be clearly articulated; the tones following the triplet groups must not be expressed heavily. In the 8va passages, refined and distinct enunciation must be the first care. The grace notes are to be played each as near as possible to its principal note.

P. TCHAÏKOVSKY



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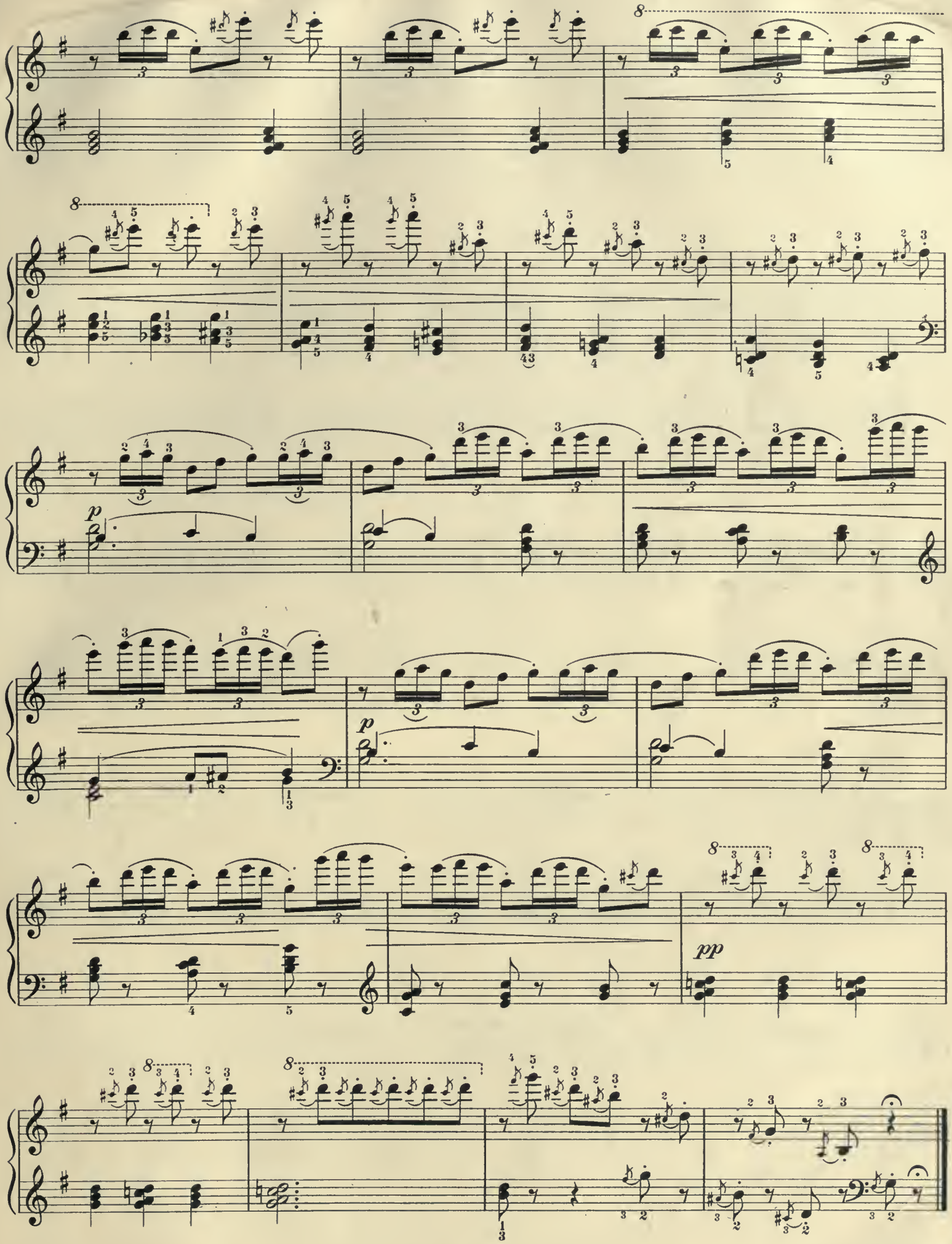
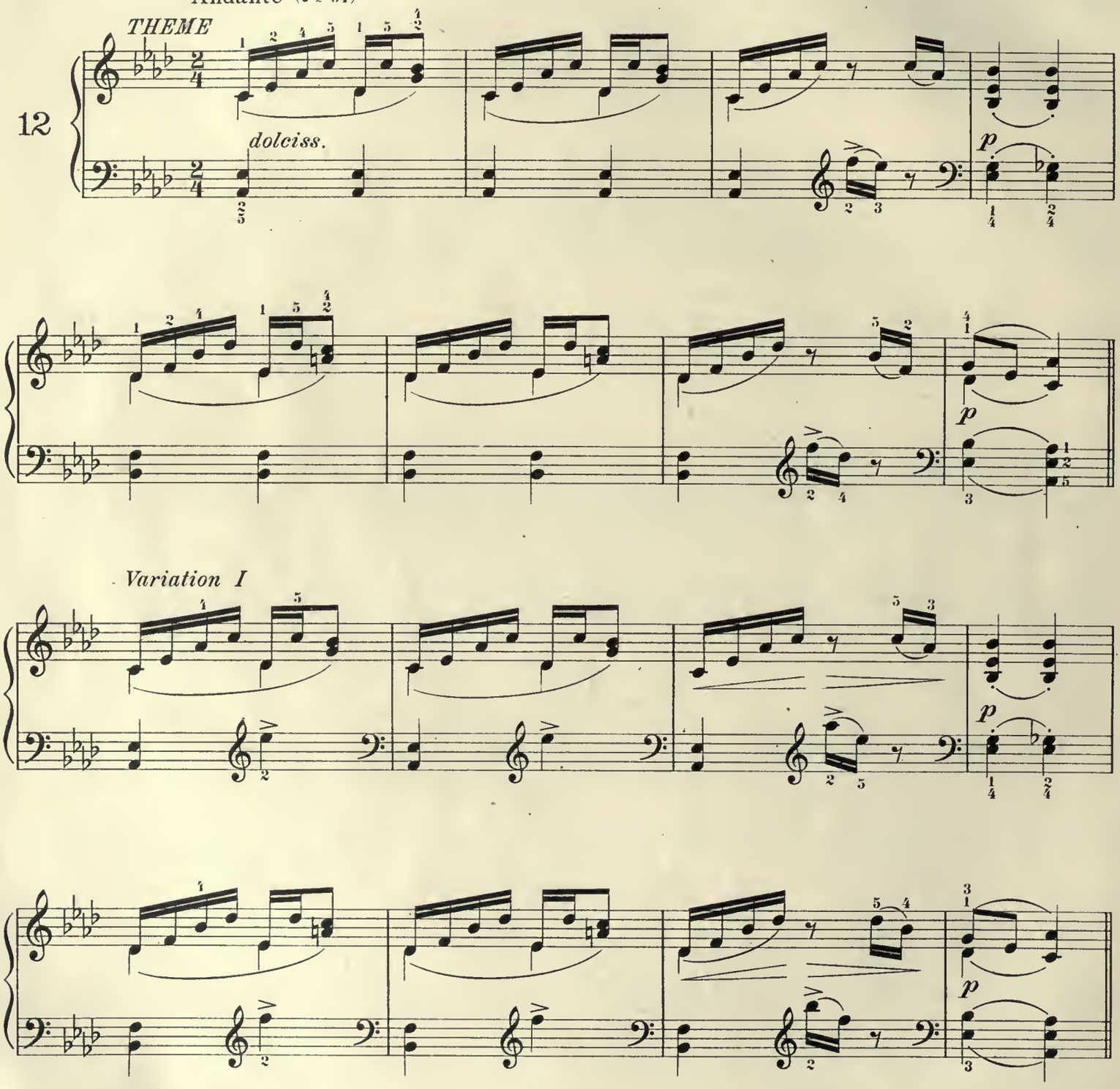

p
p
pp

THEME AND VARIATIONS

This composition is a theme and variations; the whole is conceived however as a continuous piece, and no perceptible break should be made at the double bars. The legato must be sustained throughout; the fourth measure (and its corresponding measures) are to be played with a slightly perceptible semi-staccato. The two tone groups ♬ made by the over-passing of the left hand should be conceived of as lying in the melodic trend of the varied theme.

Andante (♩ = 54)

STEPHEN HELLER



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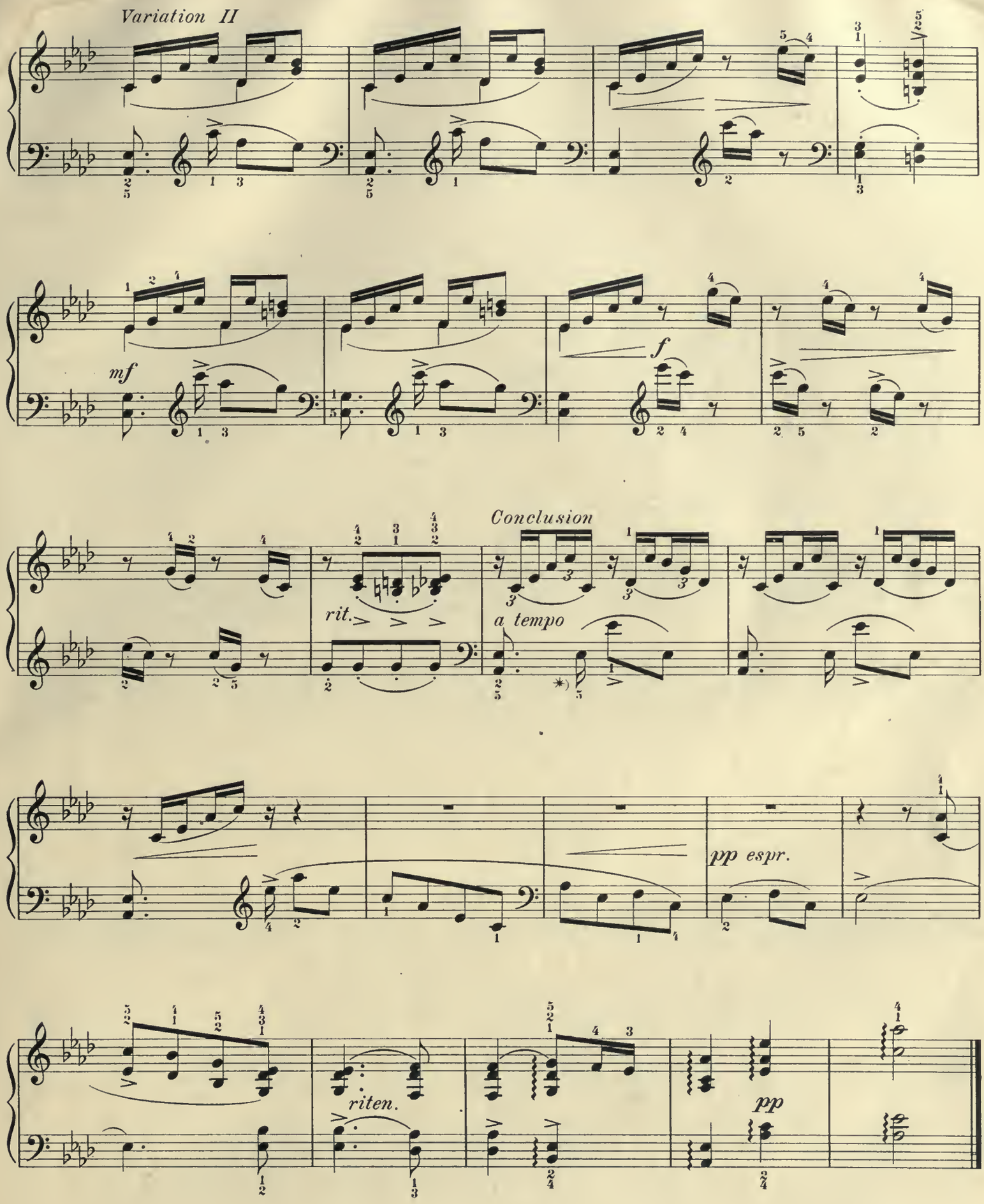


*) *Do not make this tone insignificant. See this same group in the first measure of the second variation.*

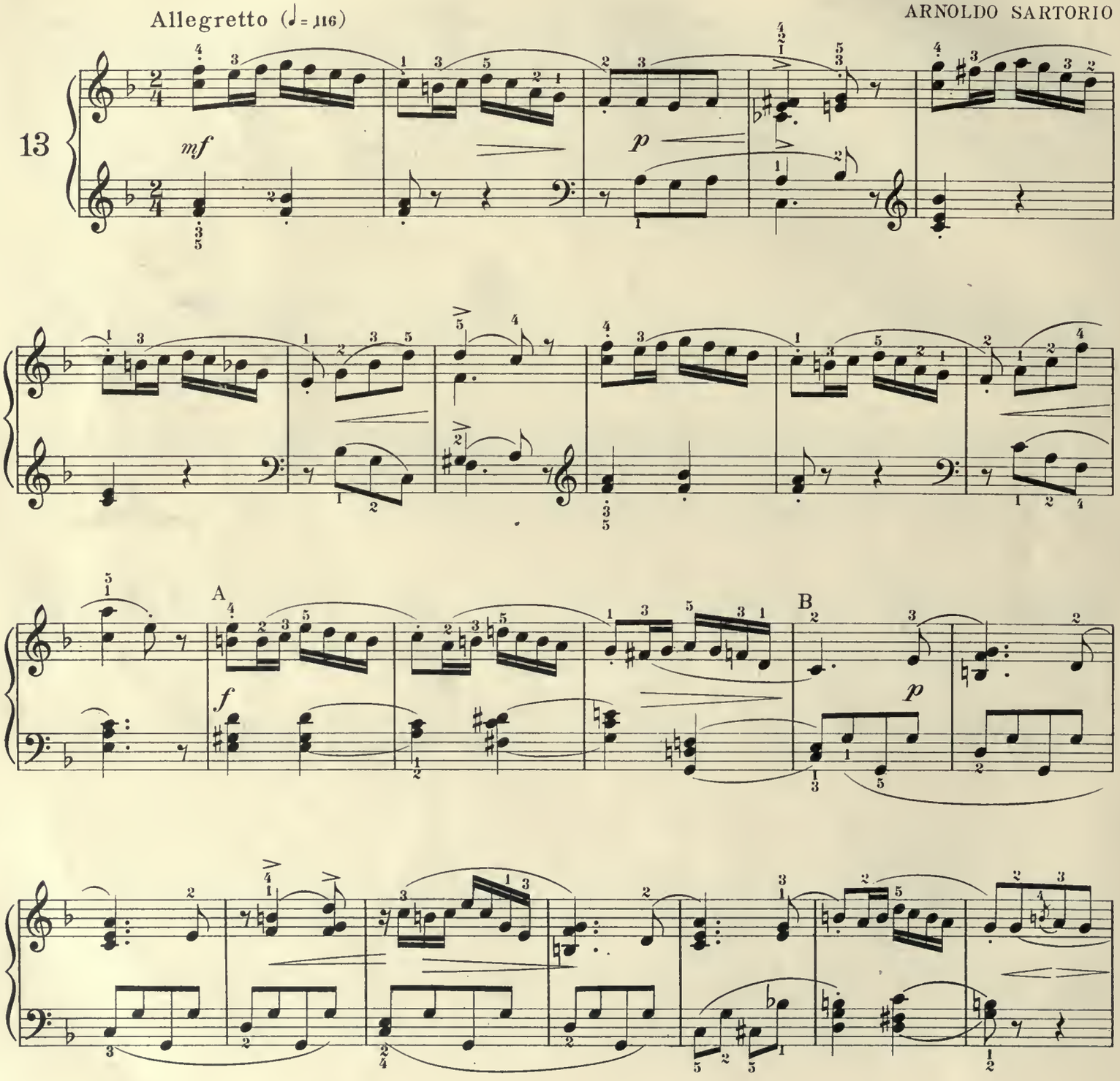
TONE BLOSSOMS

A merry composition having the qualities either of a recital piece or of a piece for recreation. It is a true allegretto in that it is joyous and cheerful. The left hand part is independently full of interest and, like all the works in this volume, deserves abundant practice alone.

Do not cut off the phrase ends abruptly. The character of the piece calls for *grazioso* performance.

Is a modulation brought about at measure 4? Note that the B♮ in measure 10 and in similar measures is merely a chromatic tone without influence upon the key.

At A what key is announced? And at B into what key have we come?



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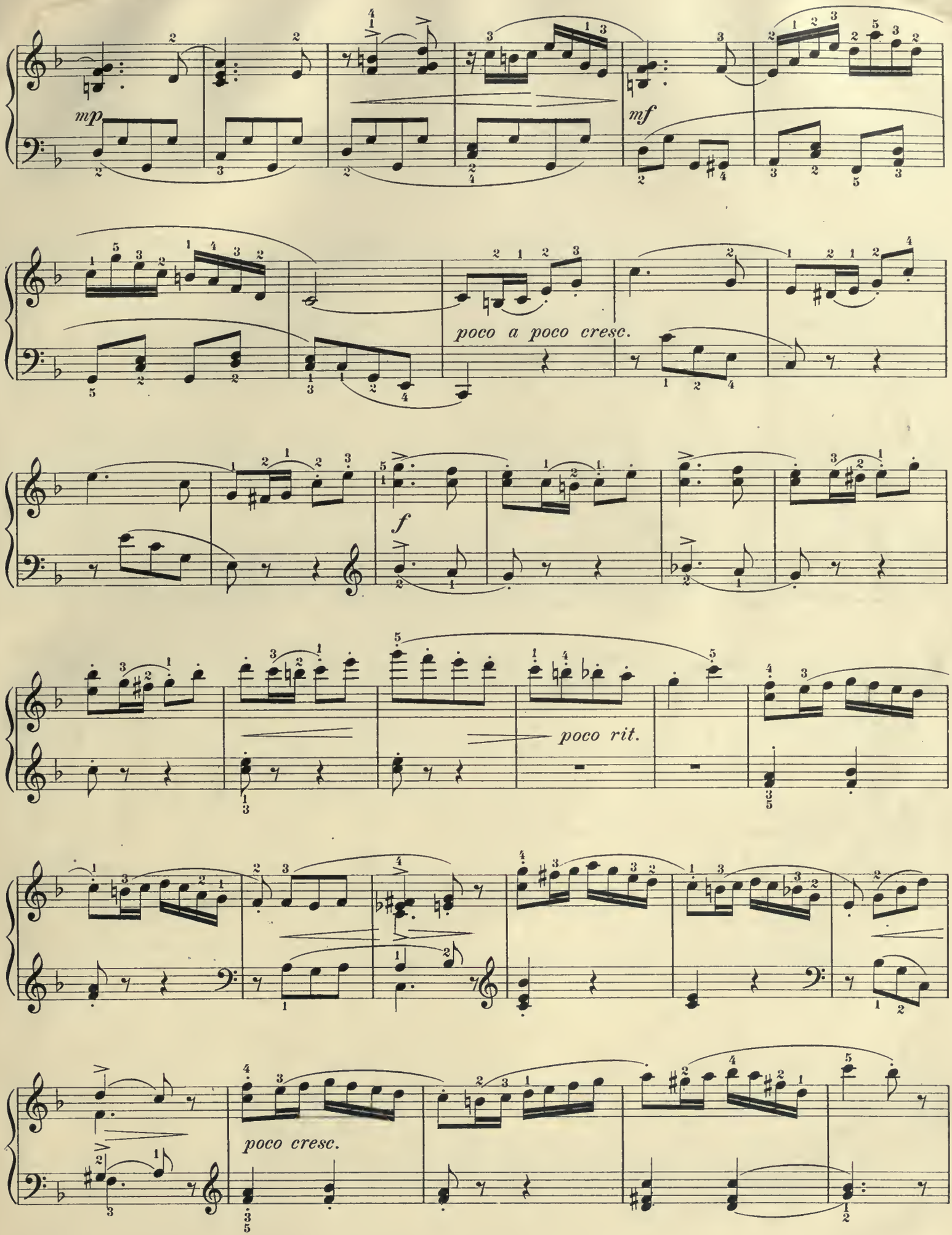
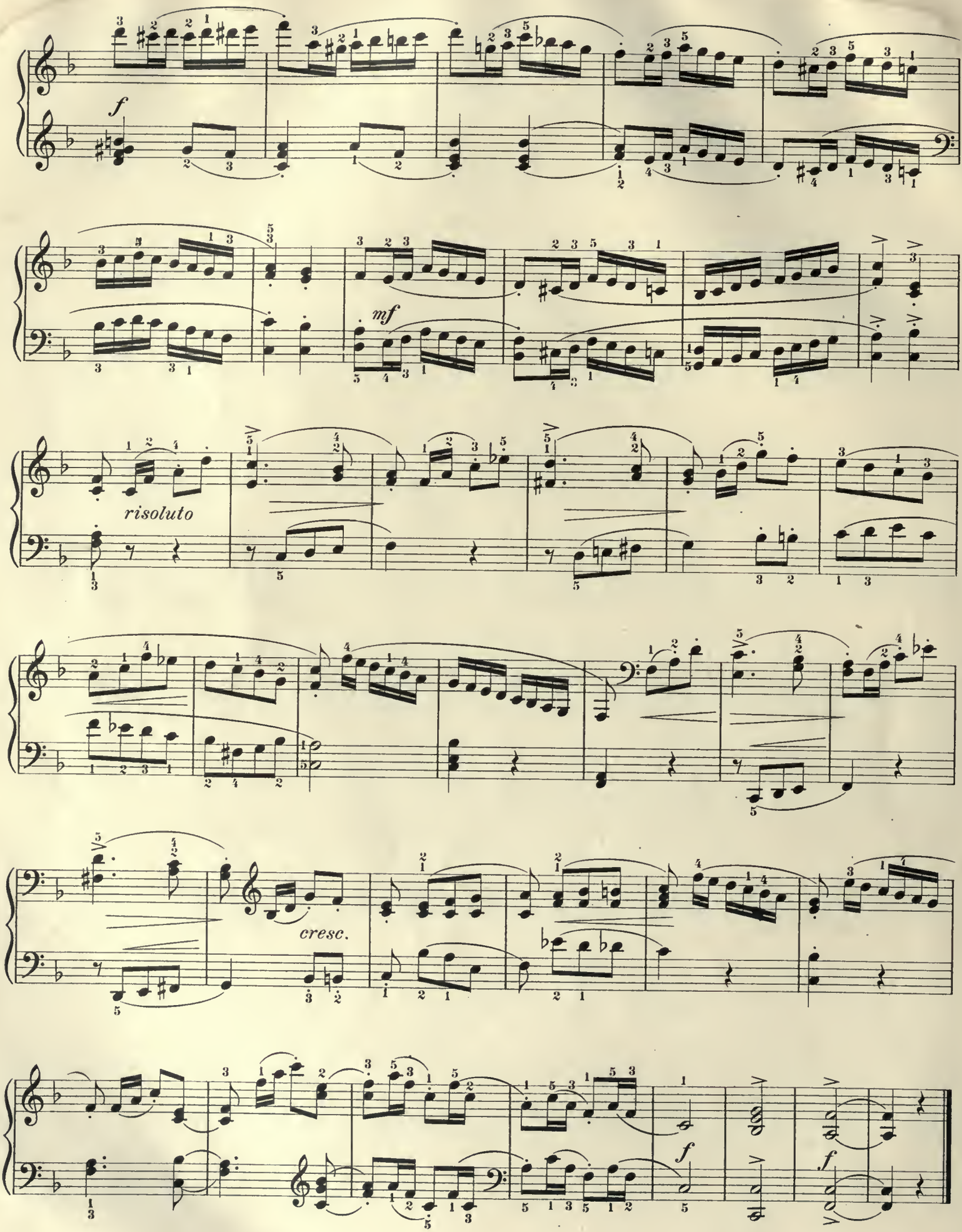
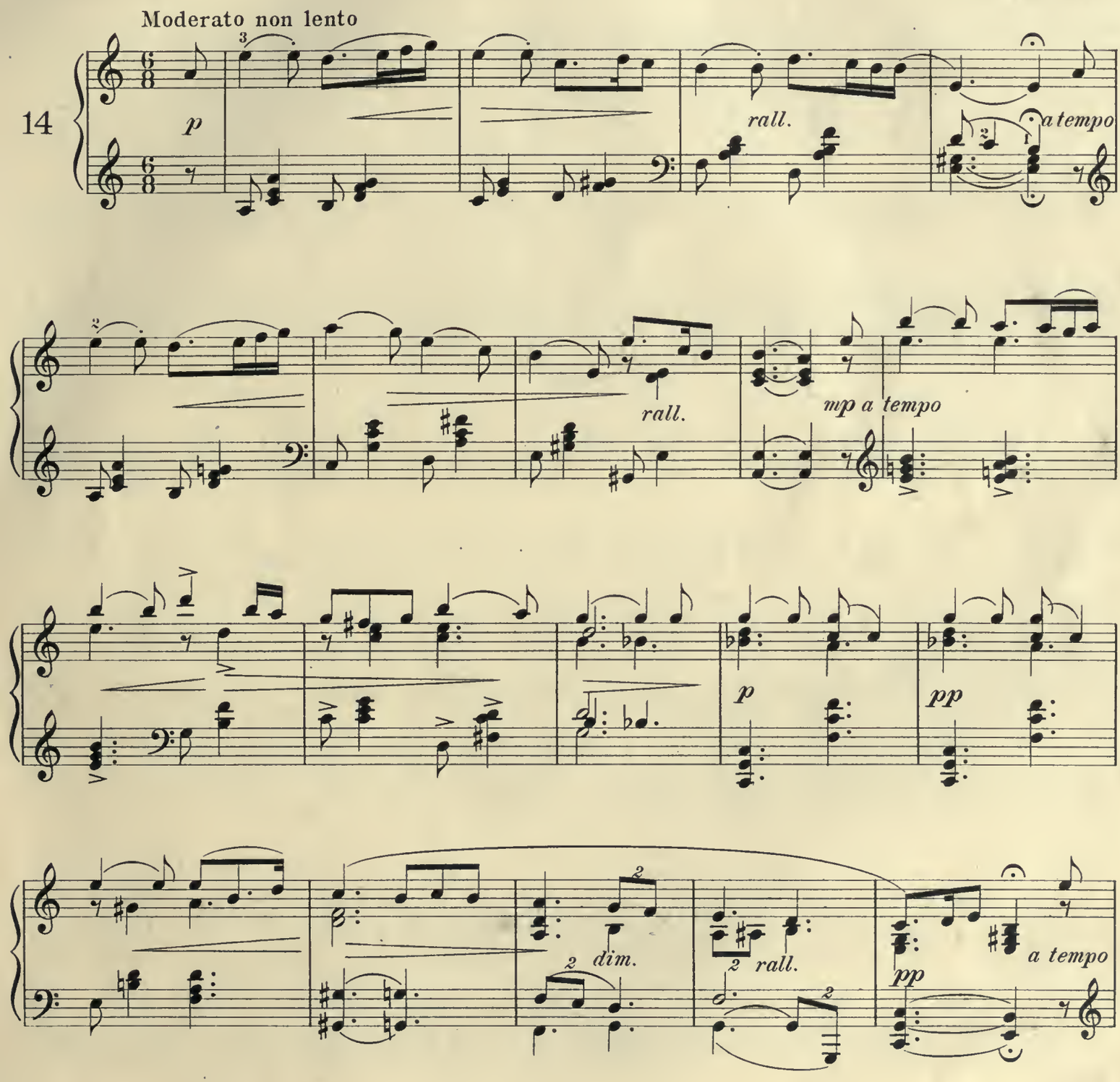

mp
mf
poco a poco cresc.
f
poco rit.
poco cresc.


f
mf
risoluto
cresc.
f
f

CHANSONNETTE SANS PAROLES
(LITTLE SONG WITHOUT WORDS)

A beautiful composition by an exceptionally talented composer. Count 2 to the measure; this will simplify the measures, in the fourth brace, marked *2*. The octaves will not be found difficult at a moderate tempo. The entire piece breathes a lofty sentiment. The accompaniment should be studied assiduously; play the left hand part alone until the relative importance of the right and left hand parts is well established.

GUILLAUME LEKEU



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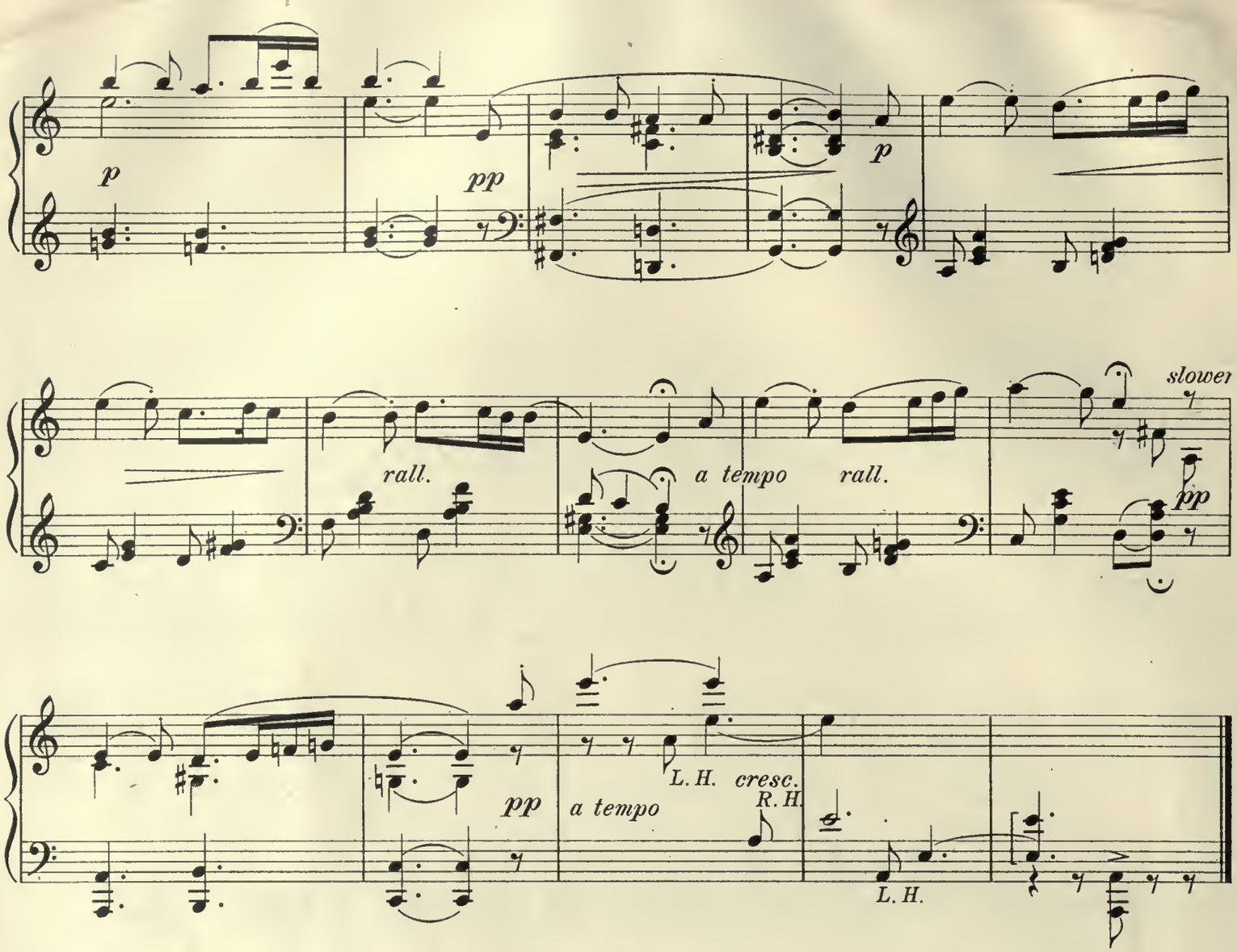


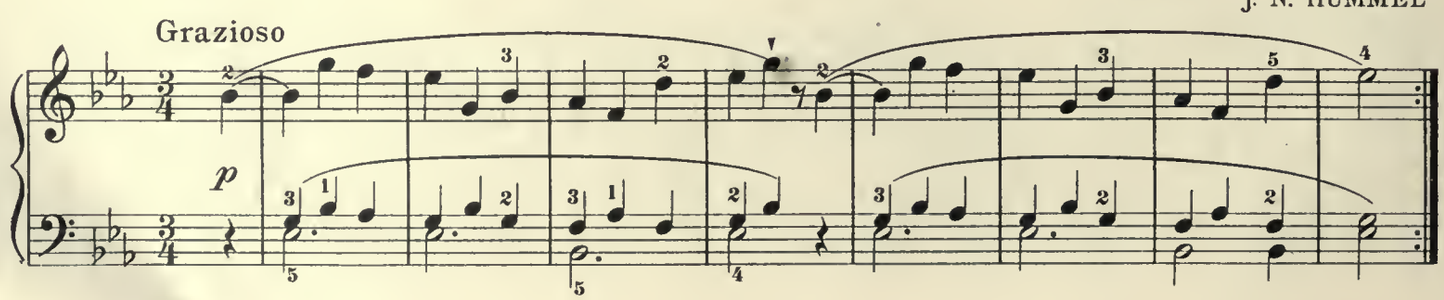
TYROLIENNE

The proper accentuation and expression as demanded by the Theme is the cue to the performance of the Variations, each of these being the Theme in slightly altered form. Accentuation falls *principally* upon the B♭ which opens each of the four phrases of the composition; all other accentuation is secondary to this. The Theme should be legato.

In the first Variation the short tones should not be too pronouncedly staccato. Each sustained bass tone (the fundamental tone) should sound clearly.

Variation II brings in again the legato; the same prominence must be given here, as in the Theme, to the introductory B♭ of the four phrases. (Observe that in the third phrase of Variation II this B♭ appears.) It is present in the first and third phrases of Variation III.

Theme, varied by
J. N. HUMMEL



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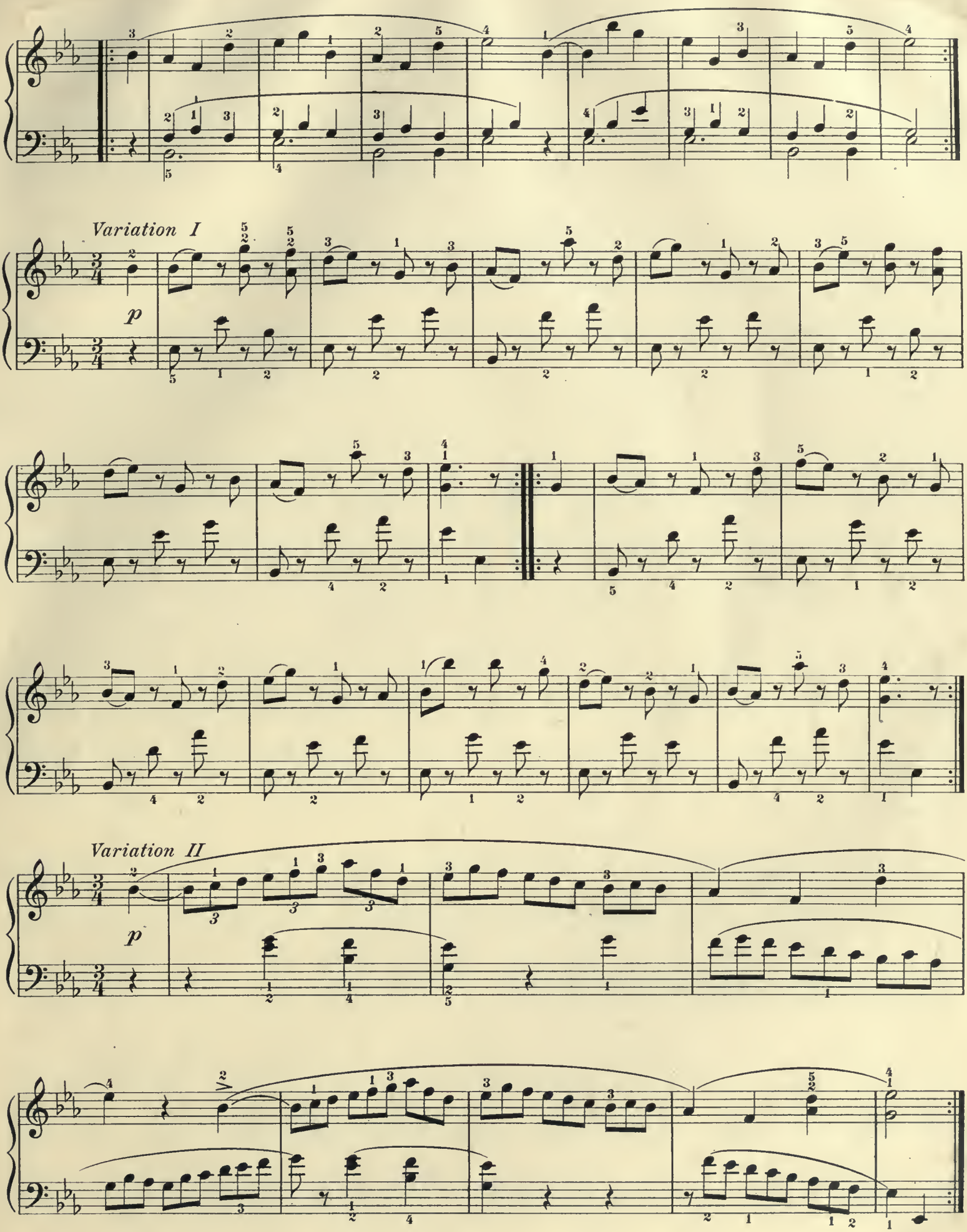
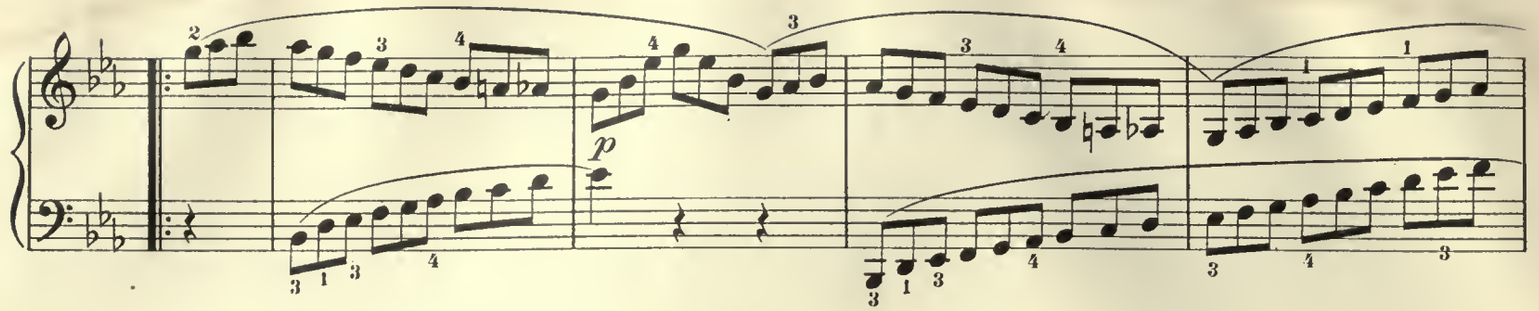
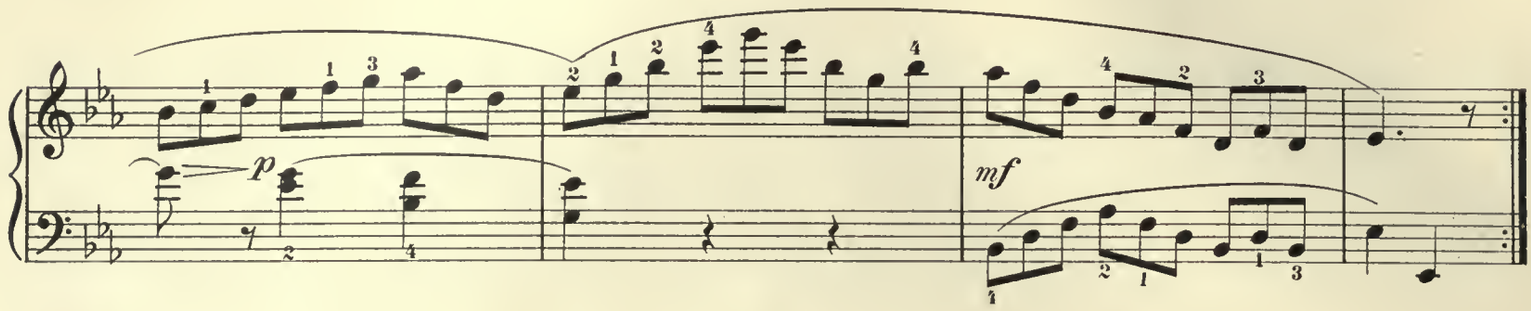
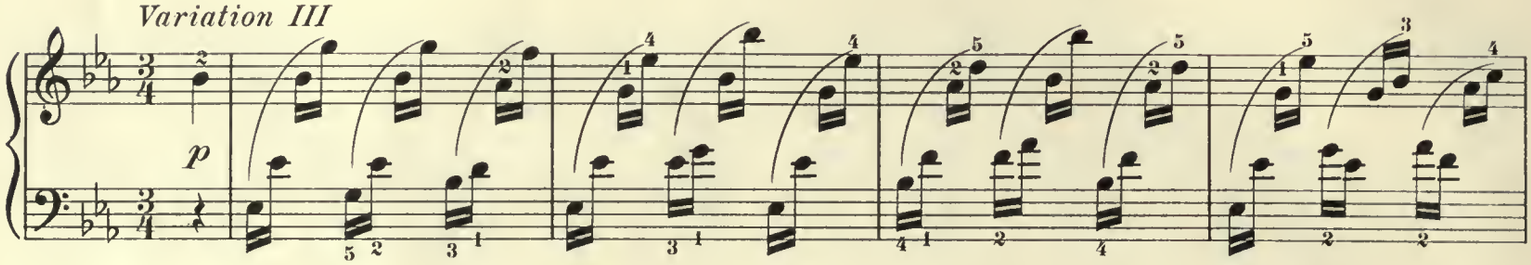
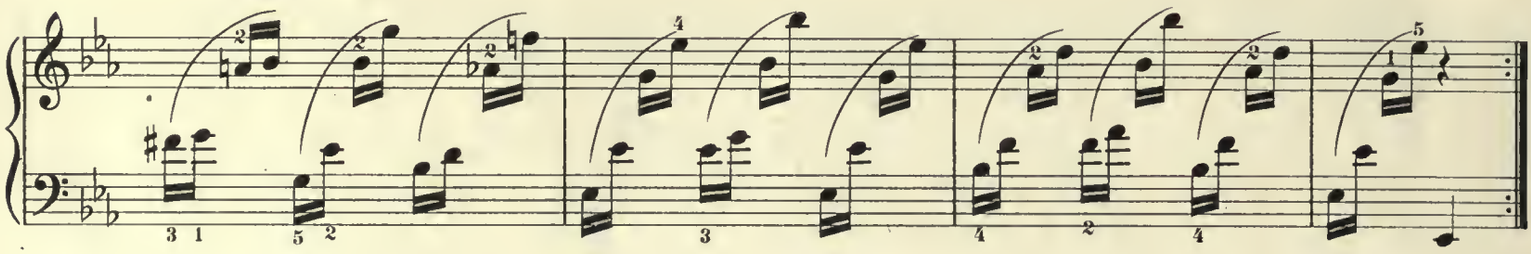

Variation I
p
Variation II
p

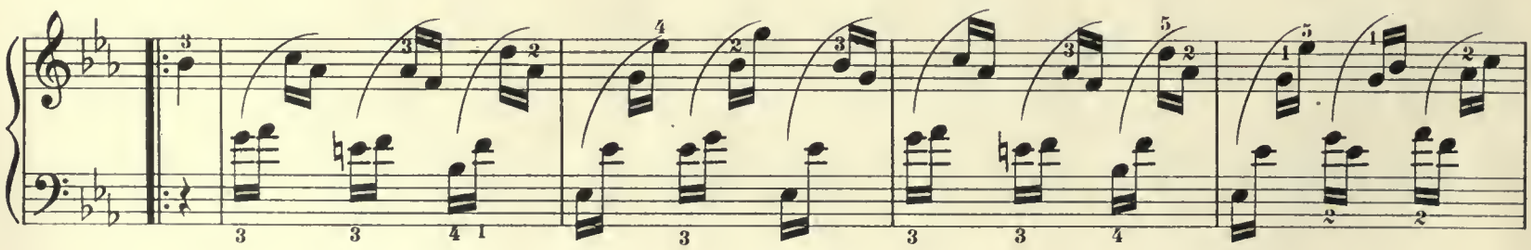


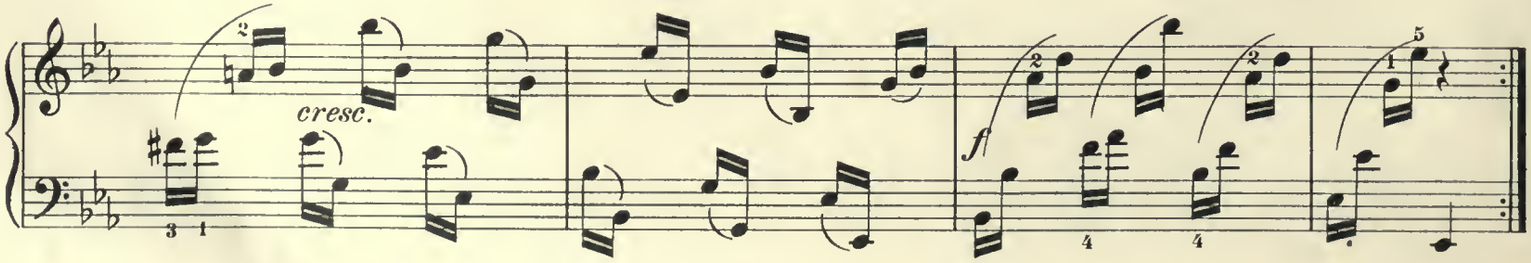


Variation III





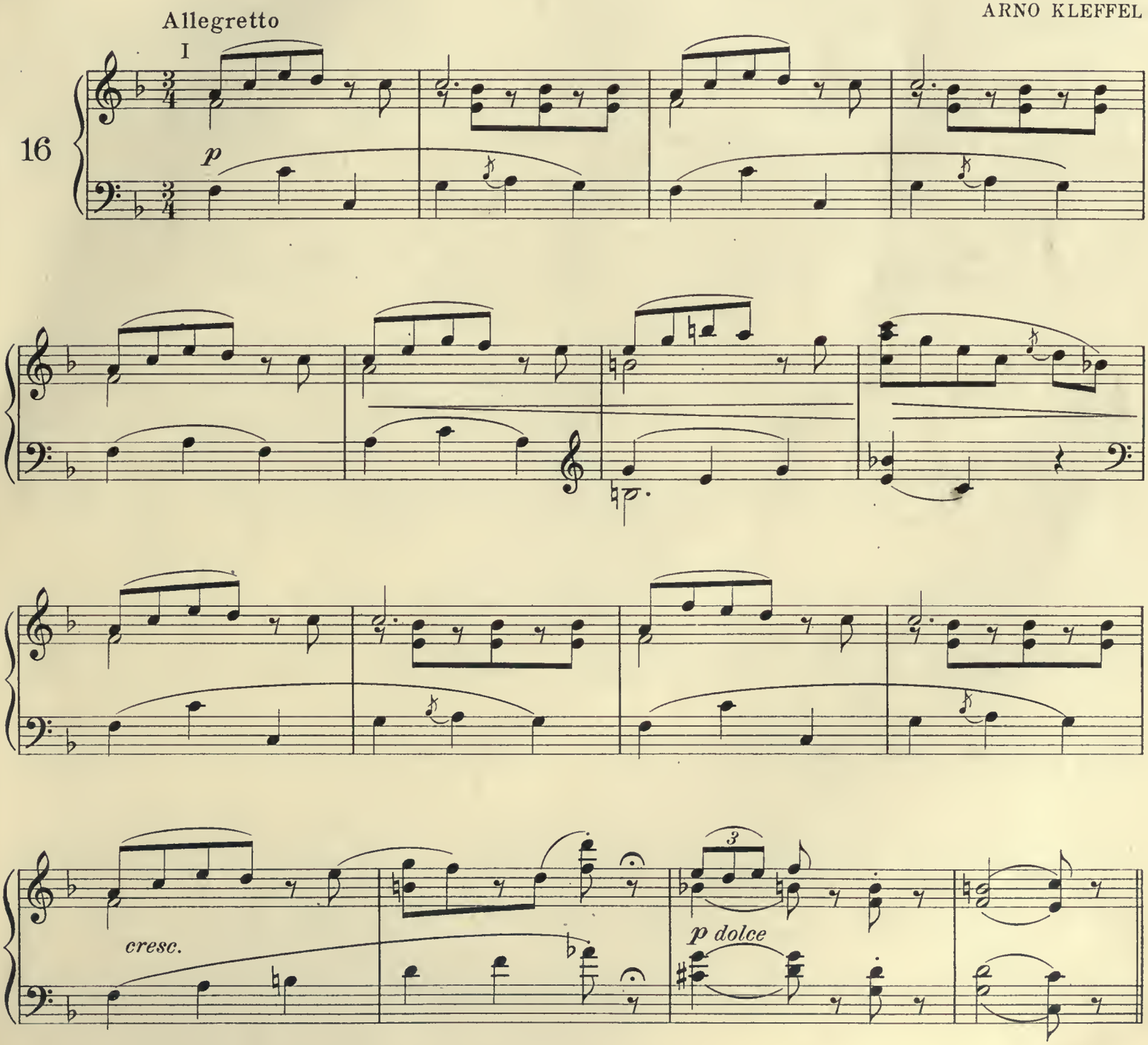




MIGNON

While comparatively easy of execution, this composition offers much in expression and refinement of play-ing which makes it well worth study. It is a repertoire number of much value and may appropriately be grouped with such other selections as the Waltz in A by G. Karganoff, or the Waltz by P. Tchaïkovsky (see pages 2,3 and 10,11.) The left hand is principally a 'cello-like melody. The grace note (see measure 2) must not enter obtrusively. Though the melody lies chiefly in the lower score, the right hand is also clearly of melodic structure, keeping the motives of measures 1 and 2 consistently to the end.

Section II, with its harp-like measures culminating in a melodic measure of quieter nature, makes a well balanced contrast to Section I. The new key (A minor) makes a half cadence at the measure marked C. Its next phrase avoids a tonic cadence in A minor and turns so as again to take up the first Theme for conclusion.



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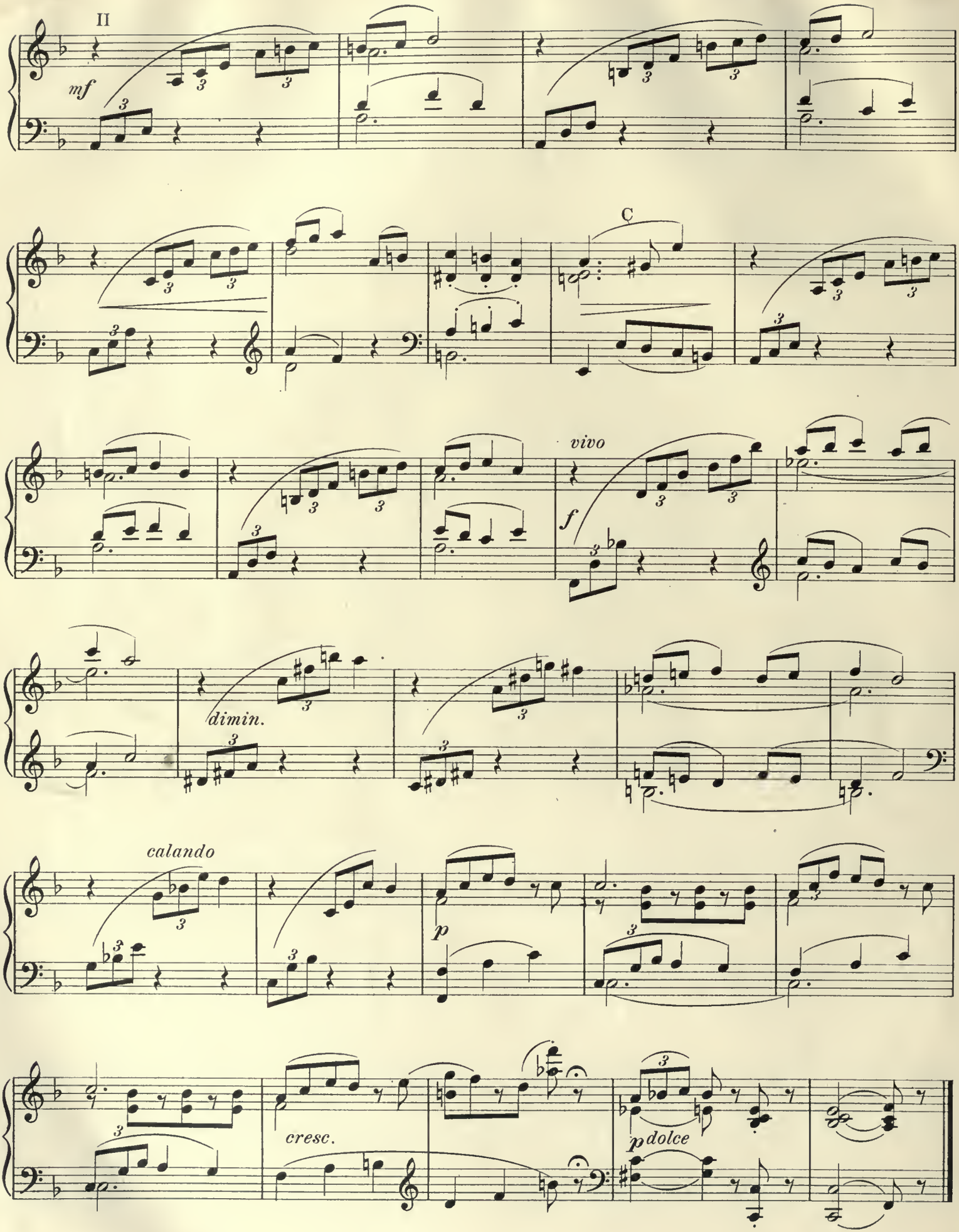
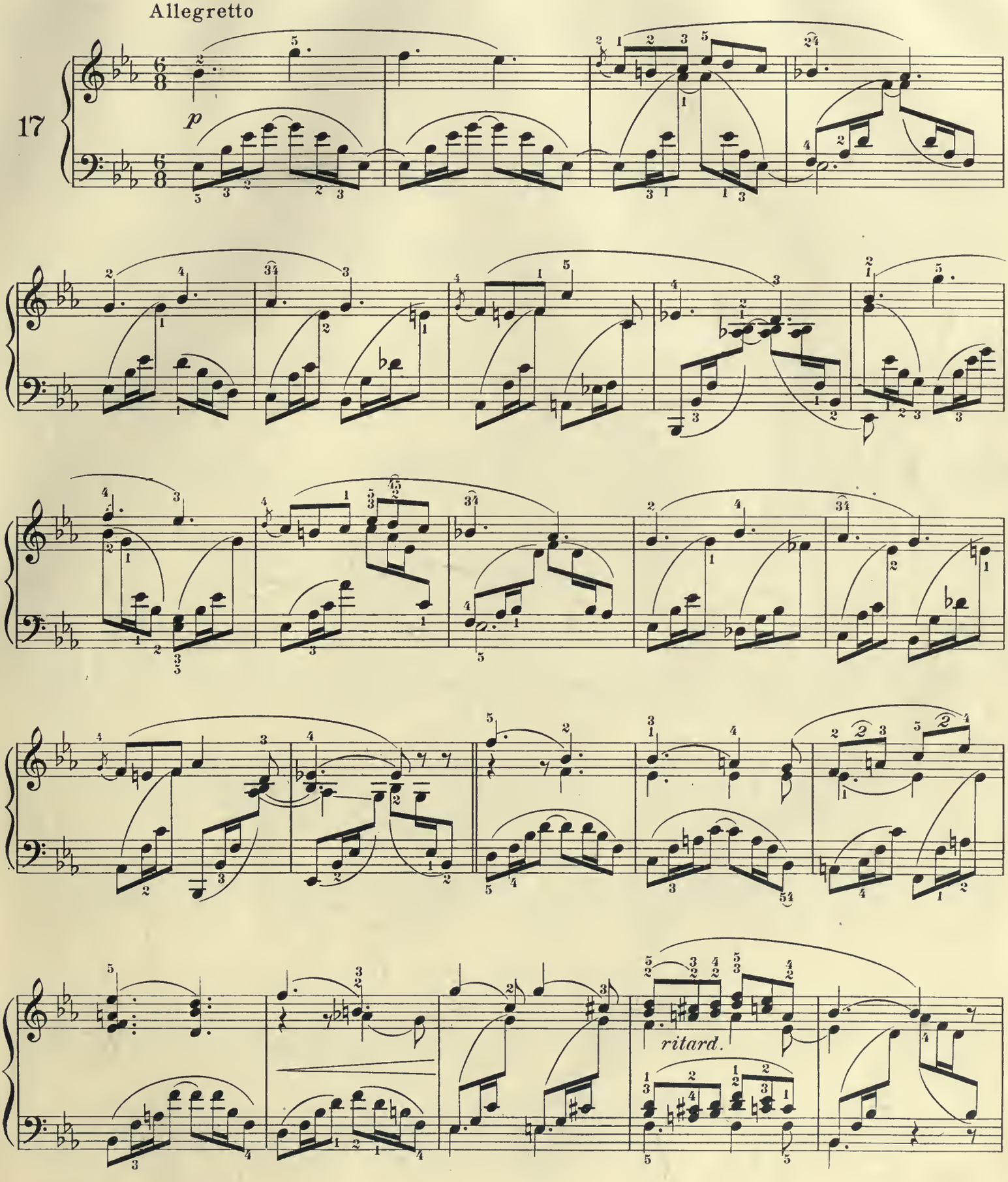

II
mf
C
vivo
f
dimin.
calando
p
cresc.
p dolce

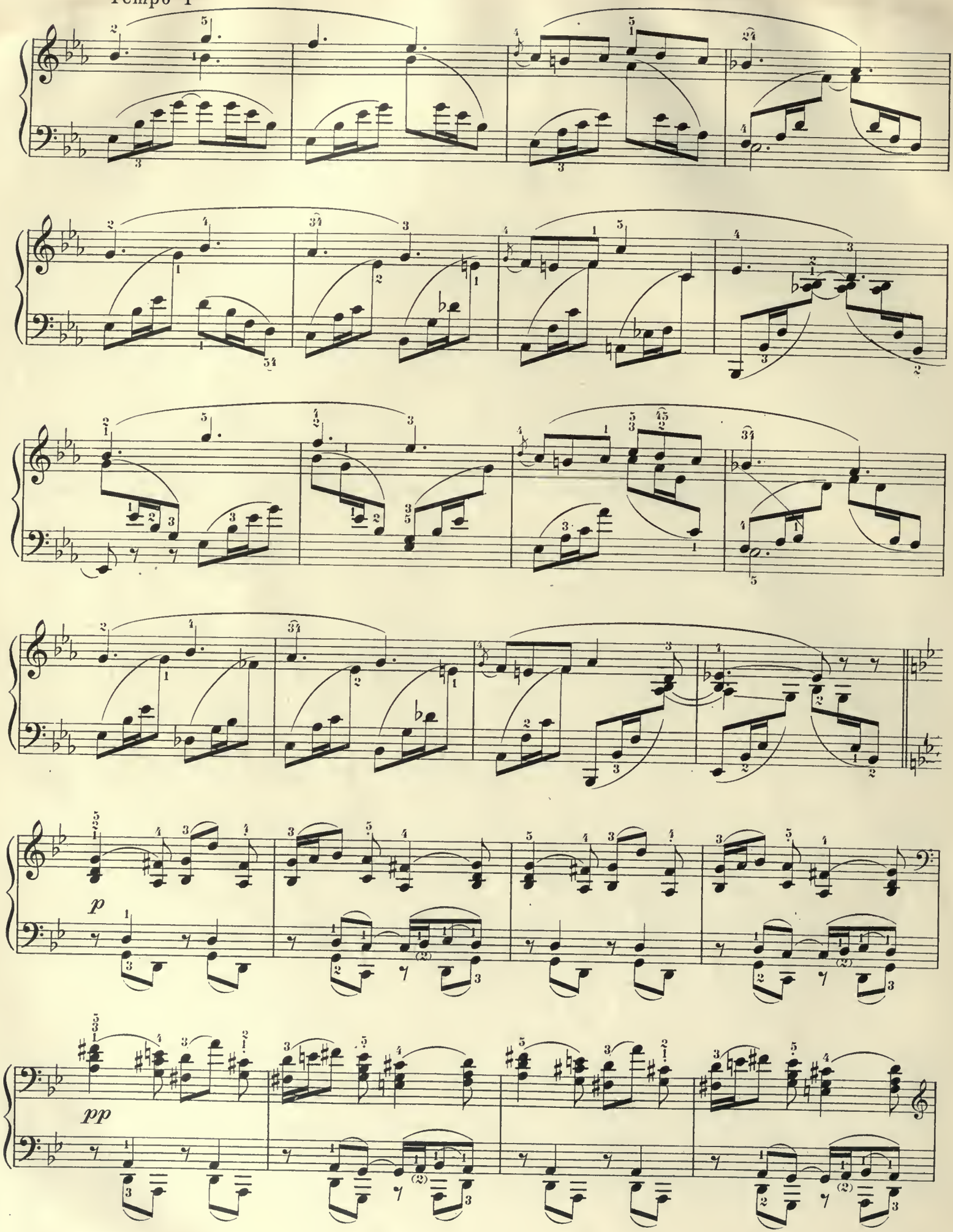
SLUMBER SONG
(SCHLUMMERLIED)

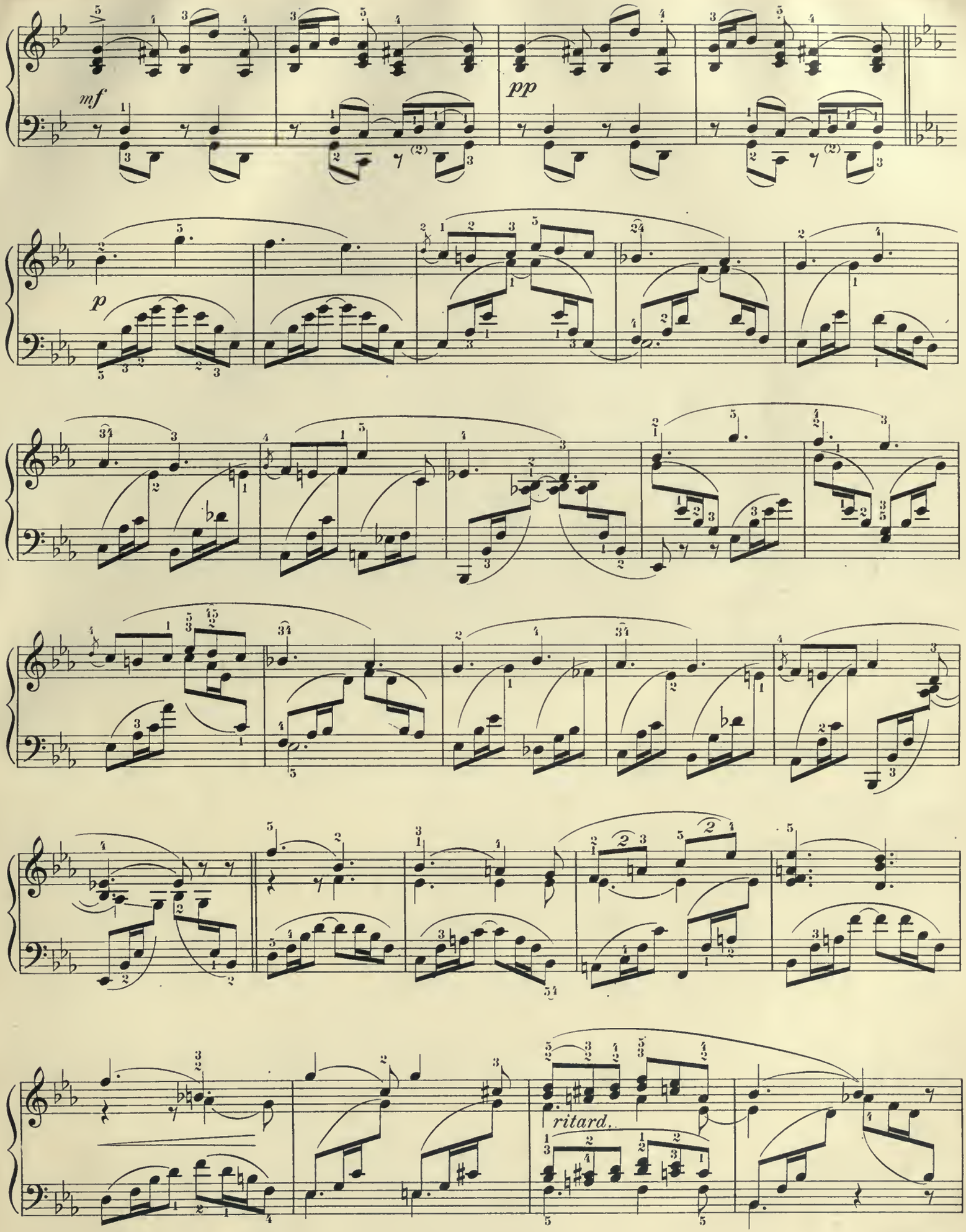
ROBERT SCHUMANN

Allegretto

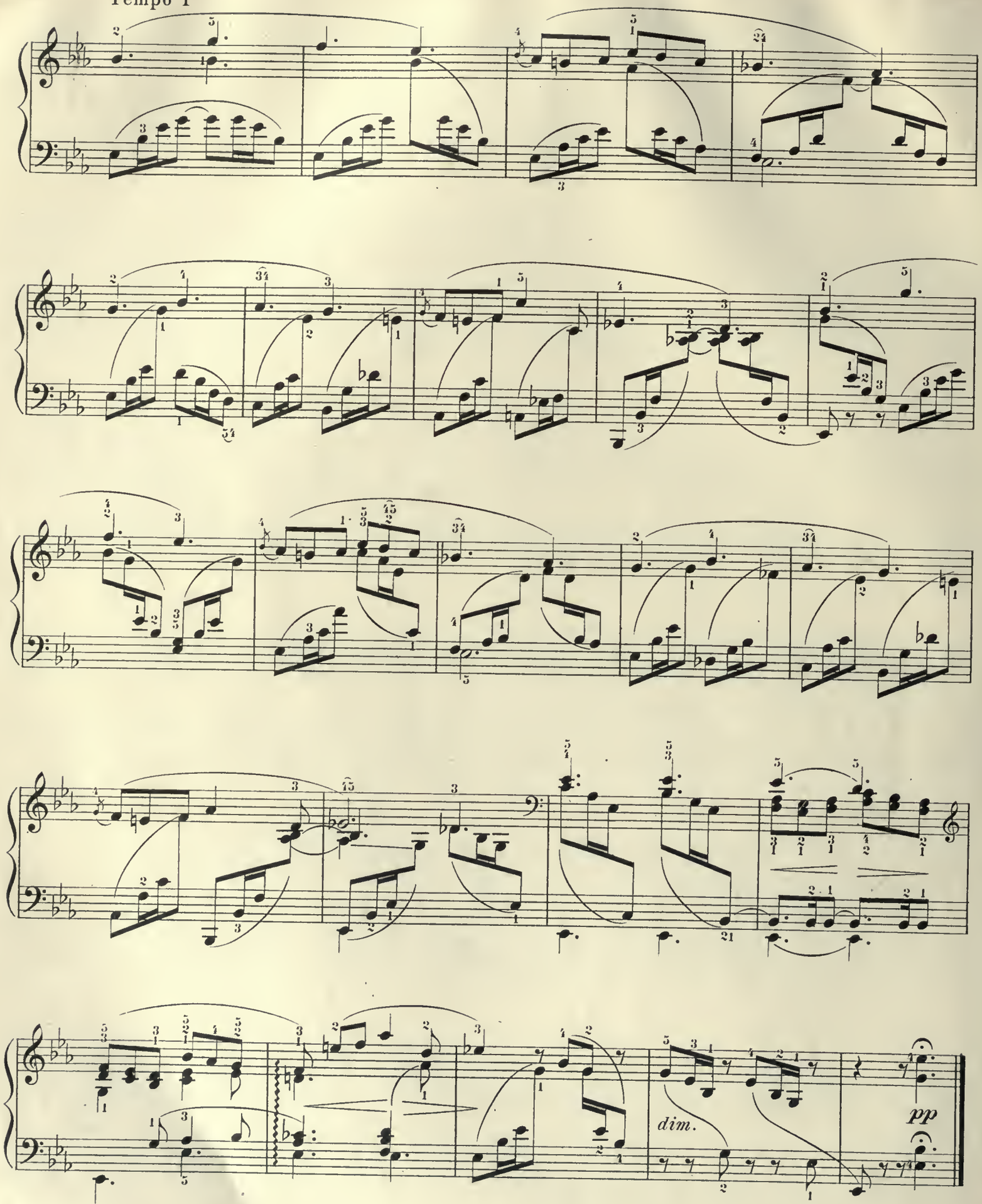


Tempo I




mf
pp
p
ritard.

Tempo I



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